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Illinois. University--

Dept. of English.

Rhetoric 182; man-
ual and calendar 1928/29
-1929-30

UNIVERSITY OF ILLINOIS

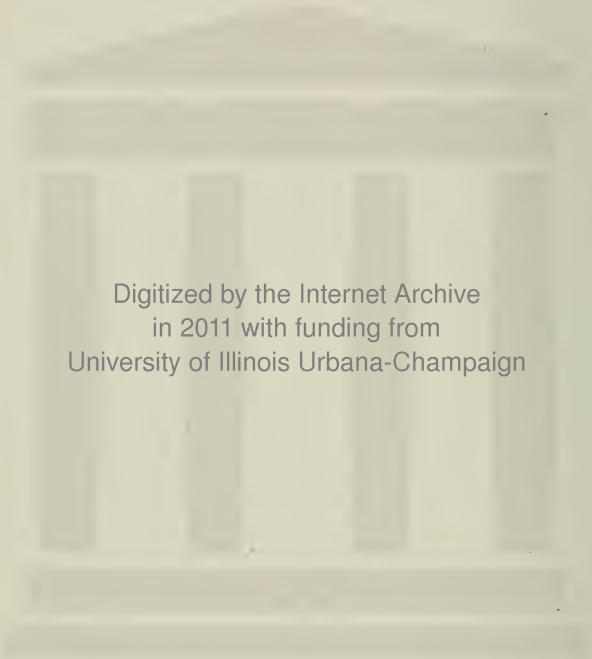
Rhetoric 1 and 2

Manual and Calendar

for

1928 - 1929

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Rhetoric 1 and 2

1928 - 1929

This pamphlet contains essential information and directions concerning the course. Students are expected at the beginning of the course to make themselves thoroughly familiar with all items in the manual—preceding the calendar—and will be responsible for the observance of all directions and regulations there given.

Assignments in the Calendar will apply as printed except when altered by the instructor. When no assignment is given in class, the printed assignment will apply.

Purpose of the Course

This course is intended for students who already possess the ability to write and speak with elementary correctness and clearness. Work which occasionally relapses into bad errors of spelling, punctuation, or grammar, is either not passed at all or heavily penalized; and students who at the outset manifestly lack the ability to conform to the minimum standard are relegated to Rhetoric Zero.

The aims of the course are:

I. To develop the power and habit of effective speaking and writing,—especially for those purposes, practical and cultural, which university men and women, before and after graduation, will find more important in the work and play of life.

II. To develop, as a necessary means to I, a love and understanding of good literature.

Text Books

Manual and Calendar of Rhetoric 1-2.

Freshman Rhetoric and Practice Book (Jefferson, Peckham, and Wilson).

Readings in English Prose of the Nineteenth Century, Part II (Alden). (To be used both semesters).

Harper's Anthology (Manchester and Giese). (To be used the second semester only).

Webster's Collegiate Dictionary, or
College Standard Dictionary.

Directions for Preparing Manuscript

Useful suggestions on the preparation of manuscript will be found in Chapter I of *Freshman Rhetoric and Practice Book*. The directions given in this *Manual and Calendar* must be followed precisely.

Write on theme paper, one side only, with ink or typewriter, and get clearly legible results. If themes are typed, unruled white paper, 8½x11, of medium weight should be used, and lines should be double-spaced. Thin or flimsy paper will not be accepted. In all details, handwriting, spelling, punctuation, use of capitals, indentions, each manuscript will be accepted and graded as the best of which the writer is capable. Manuscript that is slovenly or carelessly prepared will not be accepted.

Write the title of each theme at the top of the first page, beginning on the first ruled line, and capitalize the first letter of each important word. Leave a space equivalent to one blank line between the title and the beginning of the theme.

Leave a margin of about one and a half inches at the left side of each page. Do not crowd the right of the page.

Indent the first line of each paragraph about an inch.

Number the pages of every theme over two pages in length and write your name or initials in an upper corner of each page.

Draw a horizontal line through words to be disregarded by the reader; do not enclose them in brackets or parentheses.

Fold themes once, lengthwise, and endorse them on the back of the last page near the top.

Each endorsement must give, in the following order:

1. Name of course and number of section (Rhetoric 1 A 1, for instance);
2. Name of student;
3. Date on which theme is due;
4. Theme number.

Use and Acknowledgment of Sources

Sentences or larger units of discourse literally repeated from another writer or from one's own previous composition must be enclosed in quotation marks and the source cited. When material is borrowed and put in other words, the borrower should make incidental reference to the source, either (a) by means of a phrase in the text or (b) by use of a footnote. *Collaboration in the writing of themes is not approved.* Failure

to follow these instructions in this course will lead to plagiarism, and may be construed as evidence of deliberate dishonesty.

Late Themes Will Not Be Accepted

Themes not handed in at the appointed time (the beginning of the class session) will not be accepted by the instructor except by special arrangement made in advance, or in case of illness for which an excuse from the Dean of Men or Dean of Women is presented. *Such themes must bear a statement of the reason for delay.* All other late themes must be handed to the director of the course, 324 University Hall, with a written explanation of the delay. Delayed themes may not be made up at the rate of more than two a week, and *no delayed themes will be accepted within the last two weeks prior to examinations.* *No one who is delinquent to the extent of one-fourth of the written work of a semester will be given credit in the course.*

Themes Must Be Returned For Credit

Themes will ordinarily be returned to the writers, with criticisms and directions for revising or rewriting, at the first meeting of the class after they are handed in. They are then to be revised or rewritten and returned to the instructor. If a theme is not marked "Rewrite," observe all criticisms and corrections, make suggested revisions, mark the theme "Revised" in red ink just below the grade or criticism on the back, and return it to the instructor. All corrections and revisions should be made neatly with red ink. Do not rewrite a theme unless directed to do so. When a theme is rewritten, the new copy should be endorsed like the original as to number and date, marked in red ink "Rewritten" just below the endorsement, and *both the original and the rewritten copies, folded separately, returned to the instructor.*

Themes should be returned at the next meeting of the class after they are received by the student.

CREDIT IS NOT GIVEN FOR THEMES UNTIL THEY ARE RETURNED IN REVISED OR REWRITTEN FORM FOR FILING.

Themes are kept on file in the theme room until the close of the year, during which time they may be consulted on application to the instructor or the theme clerk.

Conferences

Two or more conferences will be held with each student in each semester. Students are urged to seek additional or special conferences with their instructors whenever in need of advice. Conference appointments are a regular part of the course; absence from them is regarded as serious delinquency.

Outlines

All outlines called for in the Calendar are to be analytic sentence outlines; topical outlines are not acceptable.

Final Disposal of Themes

Themes will be destroyed at the close of the college year. Students should make copies of themes they wish to preserve.

Symbols Used in Correcting Themes

The symbols used in correcting themes will be those of the *Freshman Rhetoric Practice Book* or of the following list:

amb	Ambiguous	MS	Manuscript
ant	Antecedent	n	Wrong number
c	Coherence faulty	p	Punctuation faulty
cap	Use a capital letter	pv	Point of view faulty
cf	Compare	rep	Repetition
cl	Lacking in clearness	red	Redundant
confer	Take the theme to your instructor for conference	ref	Faulty reference
		rw	Rewrite
		s	Bad sentence
cst	Construction faulty	sp	Misspelled
d	Diction faulty	t	Tense
δ	Omit	tr	Rearrange, transpose
e	Lacking in emphasis	trans	Transition
f	Mechanical form bad	u	Lacking in unity
fig	Faulty use of figure	v	Vague
gl	See glossary in <i>Handbook</i>	w	Wordy
		Λ	Something omitted
gr	Grammar faulty	¶	Make new paragraph
h	Hackneyed	No ¶	Make no new paragraph
id	Idiom		
ill	Give an illustration or example	X	Obvious fault
		?	Who, what, why? Are you sure of your facts or inferences?
imp	Impropriety		
k	Awkward construction clumsy style	○	Unite
lc	Use a small letter		

Value of Grades

Theme grades range from A to E. A grade of A is given only for themes of exceptional merit, both in content and form. A grade of E means work too inferior for credit. D indicates the lowest quality of work for which credit is given. Plus and minus signs attached to grades are merely gestures; they signify nothing in the record. Students should ask their instructors to explain grades and comments not clearly understood.

1. As nearly as possible themes are graded in accordance with a fixed standard. A theme handed in in October should receive the same grade as if handed in in January. Therefore a steady, though slow, rise in grades on successive themes indicates improvement.

2. At any time in the first semester a short theme may be given a grade in accordance with the traits or faults here mentioned.

E: if it contains any one of the following items:

3 or more misspelled words

1 incomplete sentence (RPB Fs 1)

1 comma fault (RPB Fs 2)

2 sentences with violent changes of construction (RPB Fs 3)

2 straggling sentences (RPB Fs 4)

2 unclear or conspicuously incoherent sentences

2 grammatical errors (RPB Fg 1, Fg 2, Fg 5)

a noticeable number of improprieties and barbarisms

a marked lack of unity

a marked lack of coherence

D: if it is merely free from the errors under E

C: if it is mechanically accurate and offers some variety of sentence structure

C to A: if it is mechanically accurate, sound or excellent in substance, good in structure, and apt in expression.

Excellence of any kind—freshness of treatment, interest, originality, and thought—will be given due recognition, but it must, in this course, be accompanied by accuracy and soundness in detail of structure. The instructor is quite as anxious to read interesting or brilliant themes as the student is to write them.

3. In the second semester a theme may be given E for a smaller number of errors than in the first semester.

Credit and Failures

No one may receive credit in the course who is seriously deficient in classwork, quizzes, examinations, spelling, or reading, or who has become delinquent to the extent of one-fourth of the written work—for example, to the extent of four out of a required sixteen papers. Any delinquency in written work may cause failure, if the instructor decides that the circumstances warrant it.

The student's proficiency in spelling will be determined by his themes and, in addition, by a special spelling test (or tests) based on *Freshman Rhetoric Practice Book* Chapter III and Appendix A and Appendix B. In this test the student is expected to make at least a grade of ninety per cent.

A passing grade in the course is given only to students who consistently show ability to write acceptably correct English. A student may receive passing grades on themes throughout much of the semester and still fail the course if at the close of the semester he does not show beyond question, especially in impromptu work, ability to write creditably. At the same time a student may receive failing grades throughout much of the semester, but by consistent improvement, faithfulness, and finally by giving evidence of ability at the close of the semester, still earn a passing grade. Neither ability nor pertinacity is alone sufficient to gain credit, but each receives due weight in the final accounting.

A failure in the course may be made up only by repeating the course, unless it is due to failure in quizzes and examinations. In such case, and no other, a special examination may be given.

Special examinations will not be given to make up failure to write passable themes or to hand in the required number of themes.

Supplementary Reading

At the end of this manual the student will find a long list of books. During the year he will be required to read at least six of these books as directed by his instructor. *The volumes chosen should be distributed among various classifications.* A record of the books chosen and read by each student will be kept on file at the English office.

COMMITTEE ON STUDENTS' ENGLISH

The quality of written and spoken English required for a passing grade in this course is the minimum essential to satisfactory work in other courses throughout the University curriculum. A student may be reported by any instructor at any time for unsatisfactory use of English in any course. A student so reported may be placed in the care of the Secretary of the Committee on Students' English, and by him required to pursue further work in English, in or out of courses, to remove deficiencies. No credit is given for such work, but its successful completion is a prerequisite to graduation.

CALENDAR

References to all texts are pages. RPB signifies *Freshman Rhetoric and Practice Book*; A signifies Alden's *Readings in English Prose of the Nineteenth Century*; MG signifies *Harper's Anthology* by Manchester and Giese. Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS.

FIRST SEMESTER

Preliminaries, Review, and Introduction

Sept. 19 (Wed.)—Preliminary Exercises.

Sept. 21 (Fri.)—Preliminary Exercises.

Sept. 24 (Mon.)—Preliminary Exercises. (Announcement of texts to be used in the course.)

Sept. 26 (Wed.)—RPB 8-26: Fundamentals.

Sept. 28 (Fri.)—RPB 27-39 and Appendix A: Spelling. (Announcement of spelling test. This test is to be based on the words in Chapter III and Appendix A and Appendix B of RPB.)

Oct. 1 (Mon.)—RPB 40-50: Capitals, Abbreviations, etc. Also RPB 330-331: Use of the Dictionary, including the exercise on page 331. The student should bring to class a dictionary recommended in the Manual or some other dictionary satisfactory to the instructor.

Oct. 3 (Wed.)—Theme 1 on a subject similar to the subjects of the Assignment, RPB 96-97. Before writing the theme, the student should read carefully Chapters I and VII of RPB. Class discussion on the Ethics of Composition.

Oct. 5 (Fri.)—RPB 156-165: "Literature for Engineers" (and for others). Also the student should study the Supplementary Reading List of the *Manual*. Plans for the supplementary reading will be announced. Bring Alden's *Readings in English Prose of the Nineteenth Century* to class, as the instructor may desire to discuss briefly the authors there represented.

Exposition, Whole Composition, and Paragraph

- Oct. 8 (Mon.)—RPB 101-121: Definition and Methods of Exposition. Study carefully the selections RPB 115-121.
- Oct. 10 (Wed.)—Theme 2: Explanation of some difficult idea with which the student is familiar. He is to make use of various expository methods discussed in the previous assignment. Originality of idea and expression is to be emphasized. 250-500 words.
- Oct. 12 (Fri.)—RPB 121-140: Organization of Material and the Outline. Study carefully the analyses RPB 128-133.
- Oct. 15 (Mon.)—Theme 3: Sentence outline of "Sincerity of Greek Worship," RPB 145-148.
- Oct. 17 (Wed.)—"Physical Basis of Life," A 569-578. Discussion of organization and content.
- Oct. 19 (Fri.)—Theme 4: Sentence outline of the "Physical Basis of Life," A 569-578. Discussion of the entire essay.
- Oct. 22 (Mon.)—RPB 140-144 and 165-173: A study of "The Practical Man and His World" in relation to an outline of the essay.
- Oct. 24 (Wed.)—"The Lamp of Memory," A 452-462. A discussion of the organization and content.
- Oct. 26 (Fri.)—Theme 5: Sentence outline of "The Lamp of Memory." Discussion of the essay.
- Oct. 29 (Mon.)—RPB 191-205: Paragraph unity. Study carefully the illustrative paragraphs.
- Oct. 31 (Wed.)—Theme 6: A paragraph suggested by one of the subjects mentioned in Assignment II, RPB 205. Also study in advance RPB 205-216: Paragraph Coherence and Emphasis.
- Nov. 2 (Fri.)—Theme 7: A paragraph on a subject suggested by the instructor. Also study in advance RPB 216-227: Writing the Paragraph. Note carefully the paragraph construction in "The Observed Order of Events."

- Nov. 5 (Mon.)—"The Present Time," A 396-405. A discussion of the content. (This is the beginning of a series of essays on success in life. The student is not asked to accept the points of view presented, but only to evaluate them.)
- Nov. 7 (Wed.)—Theme 8: 450-600 words on a subject to be related to some aspect of the work previously taken up and to be assigned at the discretion of the instructor. Observe care in constructing the paragraphs and in relating them to each other.
- Nov. 9 (Fri.)—"Sweetness and Light," A 520-528. A discussion of the paragraphing, organization, and content.
- Nov. 12 (Mon.)—"Sweetness and Light," 528-536. A continuation of the preceding assignment.
- Nov. 14 (Wed.)—Theme 9: Sentence outline of "Sweetness and Light."

The Sentence

- Nov. 16 (Fri.)—RPB 228-246: Analysis of the Sentence.
- Nov. 19 (Mon.)—RPB 247-266: Punctuation of Coordinate Elements and of Interpolated (non-restrictive) Elements.
- Nov. 21 (Wed.)—Theme 10: Impromptu based on "Labour; Reward," A 387-395.
- Nov. 23 (Fri.)—RPB 267-280: Punctuation continued.
- Nov. 26 (Mon.)—RPB 281-295: Relation and Reference.
- Nov. 28 (Wed.)—"Fors Clavigera," A 494-507.
- Dec. 3 (Mon.)—A continuance of the preceding assignment.
- Dec. 5 (Wed.)—Theme 11: 400-500 words on a subject related to the student's reading.
- Dec. 7 (Fri.)—RPB 296-319: Organization of the Sentence.
- Dec. 10 (Mon.)—Theme 12: Impromptu to be based on "Aes Triplex," A 647-655 and "Pulvis et Umbra," A 680-685.

- Dec. 12 (Wed.)—"Servile and Free Workmen," A 468-474. Discussion of content.
- Dec. 14 (Fri.)—"Success in Life," A 612-616 and "The Practical Man and His World," RPB 165-173. Discussion of content.
- Dec. 17 (Mon.)—RPB 319-329: Sentence Emphasis. The student should analyze with particular care the sentences in the selections RPB 324-329.
- Dec. 19 (Wed.)—Theme 13: 400-600 words on a subject growing out of the essays on success in life.

The Word

- Dec. 21 (Fri.)—RPB 340-367. Study the word lists of faulty, troublesome, or doubtful expressions.
- Jan. 4 (Fri.)—A continuation of the preceding assignment as arranged by the instructor.
- Jan. 7 (Mon.)—Theme 14: Impromptu, to be based on "A Gossip on Romance," A 670-680.
- Jan. 9 (Wed.)—RPB 330-340 and the exercises on pages 331- and 367-370: Use of the Dictionary and Purity and Propriety. Bring your dictionary to class at this recitation and at subsequent recitations during the study of diction.
- Jan. 11 (Fri.)—"Romanticism," A 616-623. Study the diction.
- Jan. 14 (Mon.)—Theme 15.
- Jan. 16 (Wed.)—RPB 371-383 including exercises as assigned by the instructor: Effective Diction.
- Jan. 18 (Fri.)—"The Child in the House," A 623-638. Study the diction.
- Jan. 21 (Mon.)—Theme 16.

SECOND SEMESTER

Problems In Exposition

- Feb. 6 (Wed.)—RPB 174-188: Investigation in the Library. The student is expected to read the chapter carefully before the class period. Owing to the size of the freshman rhetoric class it is impossible for all sections to use the library in one assignment; but it is planned by distributing assignments throughout the semester to give all students guidance in finding and using some of the chief reference works.
- Feb. 8 (Fri.)—"Knowledge, Learning, and Professional Skill," A 418-433. (This is the first of a series of essays on the purposes of education.) Study the methods of exposition distinguishing the main points from the material which supports them. Before you read the essay, review RPB 106-115.
- Feb. 11 (Mon.)—Theme 1: A summary of the preceding essay.
- Feb. 13 (Wed.)—List to be submitted of five or more expository subjects in which the student is personally interested and on which he is competent to write. The instructor will select one of these for Theme 5 (1200 words in length, due March 13). The selection of really profitable subjects will require time and effort. (For suggestions, not subjects, see Assignment RPB 103-106.) Students of instructors who are assigning library work in connection with the long theme should see for suggestions, not subjects, RPB 155-156.
- Feb. 15 (Fri.)—"A Liberal Education," A 587-591 and "Science and Culture," 591-601. Discussion of the content.
- Feb. 18 (Mon.)—"Literature and Science," A 548-568. A study of the organization.
- Feb. 20 (Wed.)—"Literature and Science," A 548-568. Reread the essay carefully. Contrast with Huxley's point of view.
- Feb. 22 (Fri.)—Theme 2: Sentence outline of "Literature and Science."
- Feb. 25 (Mon.)—"A Speech at Eton," MG 33-51. Compare with "Literature and Science."

- Feb. 27 (Wed.)—Theme 3: Thesis and sentence outline for Theme 5.
- Mar. 1 (Fri.)—"Of Education," MG 1-33. Compare the views of Montaigne with those of Newman, Huxley, and Arnold.
- Mar. 4 (Mon.)—Letters of Henry Sidney and of Lord Chesterfield to their sons, MG 653-662.
- Mar. 6 (Wed.)—Theme 4: 400-600 words on a subject arising from the essays on education.
- Mar. 8 (Fri.)—"Of Friendship," Cicero, MG 121-132. "Of Friendship," Bacon MG 146-153. A study in contrasts of manner and content.
- Mar. 11 (Mon.)—"Of Friendship," Montaigne, MG 133-145. Contrast and compare with the two essays of the preceding assignment.
- Mar. 13 (Wed.)—Theme 5: First long exposition (1200 words.)
- Mar. 15 (Fri.)—"Critical Standards," MG 283-294. A discussion of the content.
- Mar. 18 (Mon.)—Reread "Critical Standards." A continuation of the preceding assignment.
- Mar. 20 (Wed.)—Theme 6: 400-600 words on standards, literary or otherwise.
- Mar. 22 (Fri.)—"The Trial and Death of Socrates," MG 585-627.
- Mar. 25 (Mon.)—Theme 7: Impromptu to be based on "Thoughts and Maxims," MG 307-323.
- Mar. 27 (Wed.)—"The Funeral Oration of Pericles," MG 415-425.
- Apr. 3 (Wed.)—Assignment to be made by the instructor.
- Apr. 5 (Fri.)—Theme 8: Thesis and outline for second long exposition, Theme 9.
- Apr. 8 (Mon.)—RPB 418-440: Validity of Reasoning.

- Apr. 10 (Wed.)—"Relation of Forests to Stream Control," RPB 465-473. Apply the tests for valid reasoning to this article.
- Apr. 12 (Fri.)—"Forests and Floods," RPB 473-483. Determine whether this essay or the one of the preceding assignment presents the stronger reasoning.
- Apr. 15 (Mon.)—Theme 9: Second long exposition (1200 words.)

Description and Narration

- Apr. 17 (Wed.)—RPB 411-417: The Four Forms of Discourse. Study carefully the selections at the end of the chapter.
- Apr. 19 (Fri.)—"Birds at Their Best," MG 97-120, and "Modern Gallantry" and "Dream Children," MG 245-254. General discussion and application of the previous assignment to these selections.
- Apr. 22 (Mon.)—Theme 10: Impromptu to be based on Letters, MG 641-697 as assigned by instructor.
- Apr. 24 (Wed.)—Theme 11: Descriptive paragraph in accordance with one of the subjects assigned RPB 492-493 or some similar subject assigned by the instructor. Before you write the description read RPB 484-492, which explains the underlying principles involved in your description.
- Apr. 26 (Fri.)—RPB 493-507: Technique of Description. Study carefully the selections RPB 504-507.
- Apr. 29 (Mon.)—Theme 12: An expository description in accordance with one of the subjects assigned RPB 507-508 or a similar subject assigned by the instructor.
- May 1 (Wed.)—RPB 508-528: Imaginative Description. Study carefully all selections.
- May 3 (Fri.)—Theme 13: Imaginative description in accordance with one of the suggestions RPB 527-528 or a suggestion of your instructor.
- May 6 (Mon.)—RPB 529-560: The Narration of Incident. During the following five assignments the student should be selecting his subject for Theme 16. See the assignments for May 17 and May 24.

- May 8 (Wed.)—"The Pope is Dead," MG 768-773, "The Sorrows of a Day," MG 774-782, and "Gil Blas and the Archbishop of Granada," MG 790-802. Study the narrative technique.
- May 10 (Fri.)—Theme 14: A narrative of 500 words based on personal experience or observation.
- May 13 (Mon.)—RPB 561-573 and 585-602: The Technique of the Short Story illustrated by two examples. Study carefully the technique in relation to the examples.
- May 15 (Wed.)—"Jeff Durgin," MG 802-810, "Clym Yoebright," MG 811-823, "My Gentleman of the Road," MG 851-859, "Ferdinand and Miranda," MG 860-875. Study the technique.
- May 17 (Fri.)—Theme 15: Impromptu to be based on "The Casting of the Perseus," MG 454-478 and Huxley's "Autobiography," A 601-611. Hand in a brief synopsis or plan for Theme 16.
- May 20 (Mon.)—RPB 573-584: The Novel.
- May 22 (Wed.)—"Travels With A Donkey," A 655-670 and "My First Acquaintance With Poets," MG 212-234.
- May 24 (Fri.)—Theme 16: A long narrative (1500 words.)

READING LIST

BIOGRAPHY AND AUTOBIOGRAPHY

- Adams, Henry, *The Education of Henry Adams*, Houghton Mifflin.
- Adams, John Quincy, *Life of William Shakespeare*, Houghton Mifflin.
- Augustine, Saint, *Confessions*, Everyman's.
- Aurelius, Marcus, *Meditations*, Everyman's.
- Baker, Ray Stannard, *Life and Letters of Woodrow Wilson*, Doubleday, Doran.
- Barrie, Sir James, *Margaret Ogilvy*, Scribner's.
- Belloc, Hilaire, *Danton*, Putnam.
- Benson, A. C., *Walter Pater*, English Men of Letters, Macmillan.
- Boswell, James, *Life of Johnson*, Lake Library.
- Bradford, Gamaliel, *Confederate Portraits*, Houghton Mifflin.
- Bradford, Gamaliel, *Union Portraits*, Houghton Mifflin.
- Browne, Waldo R., *Altgeld of Illinois*, B. W. Huebsch.
- Bryce, Right Hon. James, *Studies in Contemporary Biography*, Macmillan.
- Carlyle, Thomas, *Life of Sterling*, Scribner's.
- Cellini, Benvenuto, *Autobiography*, Everyman's.
- Charnwood, Lord, *Abraham Lincoln*, Henry Holt.
- Charnwood, Lord, *Theodore Roosevelt*, Atlantic Monthly Press.
- Chesterton, Gilbert Keith, *Life of Dickens*.
- Clemens, Samuel Langhorne, *Autobiography*, Harper's.
- Clemens, Samuel Langhorne, *Personal Recollections of Joan of Arc*, Harper's.
- Coleridge, Samuel Taylor, *Biographia Literaria*, Everyman's.
- Conrad, Joseph, *A Personal Record*, Harper's.
- Francis, Saint, of Assisi, *The Little Flowers of Saint Francis*, Everyman's.
- Franklin, Benjamin, *Autobiography*, Everyman's.
- Garland, Hamlin, *Son of the Middle Border*, Macmillan.
- Garnett, Richard, *Thomas Carlyle*.
- Gibbon, Edward, *Autobiography*, Everyman's.
- Gissing, George, *The Private Papers of Henry Ryecroft*, Everyman's.
- Goethe, Johann Wolfgang von, *Welhelm Meister*, 2 vols., Everyman's.
- Grant, Ulysses S., *Personal Memoirs*, Century.
- Grenfell, Wilfred Thomason, *A Labrador Doctor*, Houghton Mifflin.
- Harrison, Frederic, *John Ruskin*, English Men of Letters, Macmillan.
- Hildebrand, Arthur S., *Magellan*, Harcourt, Brace.
- Hudson, W. H., *Far Away and Long Ago*, E. P. Dutton.
- Huxley, Leonard H., *Life and Letters of Thomas Henry Huxley*.
- Irving, Washington, *Life of Goldsmith*, Lake Library.

Jefferson, Joseph, *Autobiography*, T. B. Mosher.
 Lee, Sidney, *Life of Shakespeare*, Macmillan.
 Lewes, George Henry, *Life of Goethe*, Everyman's.
 Lippman, Walter, *Men of Destiny*, Macmillan.
 Lockhart, John Gibson, *Life of Scott*, Everyman's.
 Maurois, André, *Ariel*, Appleton.
 Maurois, André, *Disraeli: A Picture of the Victorian Age*, Appleton.
 McMaster, J. B., *Life and Times of Stephen Girard*, Lippincott.
 Mill, John Stuart, *Autobiography*, Columbia University Press.
 Morley, John, 1st Lord Morley, *Life of Gladstone*, 3 vols., Macmillan.
 Newman, J. H., *Apologia*, Oxford Standard Authors.
 Osbourne, Lloyd, *An Intimate Portrait of Robert Louis Stevenson*, Scribner's.
 Page, Walter Hines, *Life and Letters of Walter Hines Page*, Doubleday, Doran.
 Paul, H. W., *Matthew Arnold*, Macmillan.
 Pepys, Samuel, *Diary*, 2 vols., Everyman's.
 Plutarch, *Lives*, 3 vols., Everyman's.
 Radot, R. Vallery, *The Life of Pasteur*, Doubleday, Doran.
 Roosevelt, Theodore, *Autobiography*, Macmillan.
 Sandberg, Carl, *Abraham Lincoln*, Harcourt, Brace.
 Strachey, L., *Queen Victoria*, Harcourt, Brace.
 Tchekov, Anton, *Life and Letters of Anton Tchekov*, Doubleday, Doran.
 Ward, Wilfrid, *The Life of John Henry Cardinal Newman*, Longmans, Green.
 Woodberry, George E., *Edgar Allan Poe*, Houghton Mifflin.

LETTERS

Austen, Jane, *Letters*.
 Carlyle, Thomas, *Letters*, Everyman's.
 Chesterfield, Philip Dormer Stanhope, *Letters*.
 Conrad, Joseph, *Letters*, (with life), Doubleday, Doran.
 Cowper, William, *Letters*, Everyman's.
 Crevecoeur, St. Jean de, *Letters from an American Farmer*, Everyman's.
 Dickinson, John, *Letters from a Farmer in Pennsylvania*.
 Hearn, Lafcadio, *Japanese Letters*, Houghton Mifflin.
 Lamb, Charles, *Letters*, 2 vols., Everyman's.
 Lane, Franklin K., *Letters*, Houghton Mifflin.
 Lincoln, Abraham, *Speeches and Letters*, Everyman's.
 Lowell, James Russell, *Letters*, Harpers.
 Montagu, Lady Mary Wortley, *Letters*, Everyman's.
Nineteenth Century Letters, B. J. Rees, ed. Modern Student's Library.
 Osborne, Dorothy, *Letters to Sir William Temple*, Everyman's.
 Pliny the Younger, *Letters*, 2 vols.
 Roosevelt, Theodore, *Letters to His Children*.
 Stevenson, Robert Louis, *Letters*, 4 vols., South Seas Edition.

ESSAYS AND CRITICISM

(Collections from the Works of Various Authors)

- Alden, Raymond M., *Critical Essays of the Nineteenth Century*.
Brown, Rollo W., *The Writer's Art*, Harvard University Press.
A Century of English Essays, Everyman's.
Brown, Sharon, *Essays of Our Times*, Scott, Foresman.
Burke, Thomas, *The Book of the Inn*.
Criticism in America, (ed. J. E. Spingarn), Harcourt, Brace.
Legacy of Israel, (ed. E. R. Bevan & Charles Singer), Oxford.
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Legacy of the Middle Ages, (ed. C. G. Crump & E. F. Jacobs), Oxford.
Lucas, E. V., *The Gentlest Art*, Macmillan.
Pence, R. W., *Essays by Present Day Writers*, Macmillan.
Saintsbury, George, *A Letter Book*, Harcourt, Brace.
Taylor, Warner, *Essays of the Past and Present*, Harpers.
Zeitlin, Jacob, *Seventeenth Century Essays*, Modern Student's Library.

Essays and Critical Works of Individual Authors

- Adams, Henry, *Mount St. Michel and Chartres*, Houghton, Mifflin.
Arnold, M., *Essays in Criticism* (both series), Everyman's.
Arnold, M., *Culture and Anarchy*, Macmillan.
Baring-Gould, S., *Curious Myths of the Middle Ages*, Longmans, Green.
Babbitt, Irving, *Democracy and Leadership*, Houghton Mifflin.
Babbitt, Irving, *Literature and the American College*, Houghton Mifflin.
Babbitt, Irving, *Masters of Modern French Criticism*, Houghton Mifflin.
Babbitt, Irving, *The New Laokoon*, Houghton Mifflin.
Beerbohm, Max, *Yet Again*, Knopf.
Beerbohm, Max, *And Even Now*.
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Belloc, Hilaire, *On*, Doubleday, Doran.
Belloc, Hilaire, *On Everything*, Dutton.
Belloc, Hilaire, *On Nothing*.
Belloc, Hilaire, *This and That and The Other*.
Belloc, Hilaire, *Avril*, Dutton.
Benson, A. C., *From a College Window*, Putnam.
Benson, A. C., *Along the Road*, Putnam.
Benson, A. C., *Altar Fires*.
Birrell, Augustine, *Obiter Dicta: Second Series*, Warner Library.
Browne, Sir Thomas, *Religio Medici*, Everyman's.
Brownell, W. C., *American Prose Masters*, (Modern Student's Library), Scribner's.
Brownell, W. C., *Victorian Prose Masters*, Scribner's.
Brownell, W. C., *The Genius of Style*, Scribner's.
Brownell, W. C., *Standards*, Scribner's.
Burroughs, John, *Under the Maples*, Houghton Mifflin.
Burroughs, John, *Ways of Nature*, Houghton Mifflin.
Burke, Edmund, *Reflections on the Revolution in France*.
Burke, Thomas, *Out and About London*.

Burke, Thomas, *Nights in London*.
 Canby, H. S., *Definitions*, Harcourt, Brace.
 Canby, H. S., *College Sons and College Fathers*, Harper's.
 Carlyle, T., *Heroes and Hero Worship*, Everyman's.
 Carlyle, T., *Sartor Resartus*, Everyman's.
 Chesterton, G. K., *Tremendous Trifles*, Dodd, Mead.
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 Chesterton, G. K., *Stevenson*.
 Collins, John Churton, *Essays and Studies*.
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 Dutton.
 Cram, Ralph Adams, *The Substance of Gothic*, Marshall Jones.
 Crothers, S. M., *The Cheerful Giver*, Houghton Mifflin.
 Crothers, S. M., *The Gentle Reader*, Houghton Mifflin.
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 Curtis, George Wm., *Prue and I*, Everyman's.
 Curtis, George Wm., *Literary and Social Essays*, Harper's.
 De Quincey, Thomas, *The English Mail Coach*, (in *Essays*),
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 De Quincey, Thomas, *The Confession of an English Opium Eater*,
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 Dobson, Austin, *De Libris*, Macmillan.
 Dobson, Austin, *Four French Women*, Dodd, Mead.
 Elton, Oliver, *Modern Studies*.
 Emerson, Ralph Waldo, *Representative Men*, Everyman's.
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 man's.
 Frazer, J. G., *The Golden Bough*, Macmillan.
 Gosse, Edmund, *Aspects and Impressions*, Cassil & Co.
 Grahame, Kenneth, *Pagan Papers*.
 Grayson, David (Ray S. Baker), *Adventures in Contentment*,
 Doubleday.
 Grayson, David, (Ray S. Baker), *The Friendly Road*.
 Grierson, H. J. C., *The Background of English Literature*.
 Hazlitt, W., *Essays*.
 Herford, Oliver, *Neither Here nor There*.
 Herford, Oliver, *This Giddy Globe*.
 Hewlett, Maurice, *Extemporary Essays*.
 Hewlett, Maurice, *Last Essays*, Heineman.
 Holliday, Robert C., *Turns About Town*.
 Holliday, Robert C., *Walking-Stick Papers*, Doubleday, Doran.
 Holmes, Oliver Wendell, *The Autocrat of the Breakfast Table*,
 Everyman's.
 Hunt, Leigh, *Essays*.
 Husband, Joseph, *America at Work*, Houghton Mifflin.
 Irving, W., *The Sketch Book*, Everyman's.
 Irving, W., *Bracebridge Hall*.
 Lamb, Charles, *Essays of Elia*, Everyman's.
 Landor, Walter Savage, *Imaginary Conversations*, J. M. Dent.
 Landowska, Wanda, (tr. by W. A. Bradley), *Music of the Past*.
 Leacock, Stephen, *Literary Lapses*, John Lane.
 Lang, Andrew, *Adventures Among Books*, Longmans Green.

Lang, Andrew, *Books and Bookmen*.
 Lang, Andrew, *Essays in Little*.
 Lang, Andrew, *Letters to Dead Authors*, Scribner's.
 Lang, Andrew, *Lost Leaders*.
 Lanier, Sidney, *The English Novel*, Scribner's.
 Lowes, John L., *The Road to Xanadu*, Houghton Mifflin.
 Lucas, E. V., *Giving and Receiving*, Doubleday, Doran.
 Lynd, Robert, *Solomon in All His Glory*.
 Macaulay, Thomas Babington, *Essays*, Everyman's.
 Mackail, J. W., *Virgil*.
 McFee, Wm., *Swallowing the Anchor*.
 McFee, Wm., *An Ocean Tramp*.
 Meredith, George, *An Essay on Comedy*, (ed. Lane Cooper), Scribner's.
 Milne, A. A., *If I May*.
 Milne, A. A., *Not That It Matters*.
 More, Paul Elmer, *Shelburne Essays* (any one of the volumes), Putnam & others.
 Munson, Gorham N., *Destinations*, Sears.
 Murray, Gilbert, *The Classical Tradition in Poetry*, Harvard University Press.
 Newton, E. A., *Amenities of Book Collecting*, Atlantic Monthly Press.
 Newton, E. A., *A Magnificent Farce*, Atlantic Monthly Press.
 Nicholson, Meredith, *Man in the Street*, Scribner's.
 Pater, Walter, *Appreciations*, Macmillan.
 Pater, Walter, *The Renaissance*, Modern Library.
 Patmore, Coventry, *Principle in Art*, Duckworth.
 Patmore, Coventry, *Religio Poetae*.
 Perry, Bliss, *In Praise of Folly*, Houghton Mifflin.
 Quiller-Couch, Sir Arthur, *On the Art of Reading*.
 Quiller-Couch, Sir Arthur, *On the Art of Writing*, Putnam.
 Rand, E. K., *Ovid*, Houghton Mifflin.
 Repplier, Agnes, *Compromises*, Houghton Mifflin.
 Repplier, Agnes, *Points of Friction*, Houghton Mifflin.
 Repplier, Agnes, *Points of View*, Houghton Mifflin.
 Rudmose-Brown, T. B., *French Literary Studies*, John Lane.
 Ruskin, John, (any volume).
 Santayana, George, *Poetry and Religion*, Scribner's.
 Schaufliker, Robert Haven, *The Joyful Heart*, Houghton Mifflin.
 Sedgwick, Henry Dwight, Jr., *Essays on Great Writers*, Houghton Mifflin.
 Sharp, Dallas L., *Roof and Meadow*, Century.
 Shaw, G. B., *Dramatic Opinions and Essays*, Brentano.
 Showerman, Grant, *Horace*.
 Stevenson, R. L., *Familiar Studies of Men and Books*, Everyman's.
 Stevenson, R. L., *Memories and Portraits*.
 Stevenson, R. L., *Virginibus Puerisque*, Everyman's.
 Sherman, Stuart, *Americans*, Scribner's.
 Sherman, Stuart, *My Dear Cornelia*, Atlantic Monthly Press.
 Sherman, Stuart, *On Contemporary Literature*, Henry Holt.
 Sherman, Stuart, *Points of View*, Scribner's.

Strunsky, Simeon, *The Patient Observer*.
 Strunsky, Simeon, *Post-Impressions*, Dodd, Mead.
 Strunsky, Simeon, *Sinbad and His Friends*, Henry Holt.
 Tanner, W. M., *Essays and Essay Writing*, Atlantic Monthly Press.
 Thackeray, W. M., *Book of Snobs*.
 Thackeray, W. M., *English Humorists*, Everyman's.
 Thoreau, Henry David, *Walden*, Everyman's.
 Tomlinson, H. M., *London River*, Knopf.
 Tomlinson, H. M., *Old Junk*, Knopf.
 Weirick, Bruce, *From Whitman to Sandburg*, Macmillan.
 Wells, H. G., *First and Last*, Putnam.
 Whibley, Charles, *A Book of Scoundrels*, Dutton.
 Whibley, Charles, *Literary Portraits*, Macmillan.
 Whibley, Charles, *The Pageantry of Life*, Constable.
 Wyndham, George, *Essays in Romantic Literature*, Macmillan.

STANDARD PROSE FICTION

Austen, Jane, *Emma*, World Classics, Oxford.
 Austen, Jane, *Pride and Prejudice*, Modern Student's Library.
 Austen, Jane, *Sense and Sensibility*, Everyman's.
 Balzac, Honoré de, *Old Goriot*, Everyman's.
 Balzac, Honoré de, *Engenie Grandet*, Everyman's.
 Balzac, Honoré de, *The Wild Ass's Skin*, Everyman's.
 Blackmore, R. D., *Lorna Doone*, Everyman's.
 Brontë, Emily Jane, *Wuthering Heights*, World Classics, Oxford.
 Brontë, Charlotte, *Jane Eyre*, World Classics.
 Bunyan, John, *Pilgrim's Progress*, Modern Student's Library.
 Burney, Fanny, *Evelina*, Everyman's.
 Carroll, Lewis, *Alice in Wonderland*, Modern Library.
 Carroll, Lewis, *Through the Looking Glass*, Modern Library.
 Cervantes, Miguel de, *Don Quixote*, Everyman's.
 Cooper, James Fenimore, *The Pilot*.
 Cooper, James Fenimore, *The Prairie*, Everyman's.
 Cooper, James Fenimore, *The Spy*.
 Dana, Richard Henry, Jr., *Two Years Before the Mast*, Everyman's.
 Daudet, Alphonse, *Tartarin of Tarascon*, Everyman's.
 De Foe, Daniel, *Captain Singleton*, Everyman's.
 De Foe, Daniel, *Robinson Crusoe, Part I*, Everyman's.
 Dickens, Charles, *Bleak House*, Everyman's.
 Dickens, Charles, *David Copperfield*, Everyman's.
 Dickens, Charles, *Martin Chuzzlewit*, Everyman's.
 Dickens, Charles, *Old Curiosity Shop*, World Classics.
 Dickens, Charles, *Oliver Twist*, World Classics.
 Dickens, Charles, *Pickwick Papers*, World Classics.
 Doyle, Sir Arthur Conan, *The White Company*.
 Dumas, Alexandre, *The Count of Monte Cristo*, Everyman's.
 Dumas, Alexandre, *The Three Musketeers*, Everyman's.
 Eliot, George, *Adam Bede*, Modern Student's Library.
 Eliot, George, *Felix Holt*, Everyman's.
 Eliot, George, *Middlemarch*.

Eliot, George, *Romola*, Everyman's.
 Eliot, George, *The Mill on the Floss*, Everyman's.
 Fielding, Henry, *Joseph Andrews*, Everyman's.
 Fielding, Henry, *Tom Jones*, Everyman's.
 Flaubert, Gustave, *Madame Bovary*, The Modern Library.
 Gaskell, Elizabeth, *Cranford*, Everyman's.
 Goethe, Johann Wolfgang von, *Wilhelm Meister*, Everyman's.
 Goldsmith, Oliver, *The Vicar of Wakefield*, World Classics.
 Hardy, Thomas, *Far From the Madding Crowd*, Harper's Modern Classics.
 Hardy, Thomas, *A Pair of Blue Eyes*.
 Hardy, Thomas, *Tess of the D'Urbervilles*, Harper's Modern Classics.
 Hardy, Thomas, *The Mayor of Casterbridge*, Harper's Modern Classics.
 Hardy, Thomas, *The Return of the Native*, Harper's Modern Classics.
 Hawthorne, Nathaniel, *The Blithedale Romance*, Everyman's.
 Hawthorne, Nathaniel, *The Marble Faun*, Everyman's.
 Hawthorne, Nathaniel, *The Scarlet Letter*, Modern Student's Library.
 Howells, W. D., *Hazard of New Fortunes*.
 Howells, W. D., *A Modern Instance*, Riverside College Classics, (Houghton Mifflin).
 Howells, W. D., *The Rise of Silas Lapham*, Riverside College Classics.
 Hughes, Thomas, *Tom Brown's School Days*, Everyman's.
 Hugo, Victor, *Les Miserables*, Everyman's.
 Hugo, Victor, *Notre Dame de Paris*, Everyman's.
 Hugo, Victor, *Toilers of the Sea*, Everyman's.
 Hugo, Victor, *Ninety Three*.
 James, Henry, *The American*, Riverside College Classics.
 James, Henry, *Daisy Miller*, Modern Library.
 James, Henry, *The Europeans*.
 James, Henry, *The Portrait of a Lady*.
 Johnson, Samuel, *Rasselas*.
 Kingsley, Charles, *Alton Locke*, Everyman's.
 Kingsley, Charles, *Westward Ho!*, Everyman's.
 Kipling, Rudyard, *Captains Courageous*.
 Kipling, Rudyard, *Kim*.
 Kipling, Rudyard, *The Light That Failed*.
 Loti, Pierre, *An Iceland Fisherman*.
 Lytton, Bulwer, *The Last Days of Pompeii*, Everyman's.
 Malory, Sir Thomas, *Morte d'Arthur*, Everyman's.
 Melville, Herman, *Moby Dick*, World Classics, Oxford.
 Melville, Herman, *Typee*, World Classics, Oxford.
 Meredith, George, *Diana of the Crossways*.
 Meredith, *Evan Harrington*, Modern Student's Library.
 Meredith, *The Egoist*.
 Meredith, George, *The Ordeal of Richard Feverel*, Modern Student's Library.
 Pater, Walter, *Marius, the Epicurean*.
 Peacock, Thomas Love, *Maid Marian*.

Phillpotts, Eden, *Children of the Mist*.
 Reade, Charles, *The Cloister and the Hearth*, Everyman's.
 Reade, Charles, *Put Yourself in His Place*.
 Sand, George, *The Devil's Pool*, Everyman's.
 Scott, Sir Walter, *Guy Mannering*, Everyman's.
 Scott, Sir Walter, *Kenilworth*, Everyman's.
 Scott, Sir Walter, *Old Mortality*, Everyman's.
 Scott, Sir Walter, *Quentin Durward*, Everyman's.
 Scott, Sir Walter, *Rob Roy*, Everyman's.
 Scott, Sir Walter, *The Abbott*, Everyman's.
 Scott, Sir Walter, *The Antiquary*, Everyman's.
 Scott, Sir Walter, *The Bride of Lammermoor*, Everyman's.
 Scott, Sir Walter, *The Talisman*, Everyman's.
 Scott, Sir Walter, *Waverley*, Everyman's.
 Sienkiewicz, Henryk, *Quo Vadis*.
 Sienkiewicz, Henryk, *With Fire and Sword*.
 Stendhal, (Henri Beyle), *The Chartreuse of Parma*.
 Stevenson, Robert Louis, *Dr. Jekyll and Mr. Hyde*, and *The Merry Men*, Everyman's.
 Stevenson, Robert Louis, *Kidnapped*, Everyman's.
 Stevenson, Robert Louis, *St. Ives*.
 Stevenson, Robert Louis, *The Ebb Tide*.
 Stevenson, Robert Louis, *The Master of Ballantrae*, Modern Student's Library.
 Sudermann, Hermann, *Dame Care*, The Modern Library.
 Swift, Jonathan, *Gulliver's Travels*, Everyman's.
 Thackeray, W. M., *Henry Esmond*, Everyman's.
 Thackeray, W. M., *Pendennis*, Everyman's.
 Thackeray, W. M., *The Newcomes*, Everyman's.
 Thackeray, W. M., *The Virginians*, Everyman's.
 Thackeray, W. M., *Vanity Fair*, Everyman's.
 Tolstoi, Leo N., *Anna Karenina*, Everyman's.
 Tolstoi, Leo N., *The Resurrection*.
 Tolstoi, Leo N., *War and Peace*, Everyman's.
 Trollope, Anthony, *Barchester Towers*, Modern Student's Library.
 Trollope, Anthony, *Dr. Thorne*, Everyman's.
 Trollope, Anthony, *The Warden*.
 Twain, Mark, *The Prince and the Pauper*, Harper's Modern Classics.
 Turgenev, Ivan, *Fathers and Children*, Everyman's.
 Turgenev, Ivan, *Virgin Soil*, Everyman's.
 Twain, Mark, *The Mysterious Stranger*.

CONTEMPORARY PROSE FICTION

(Published Since 1900)

Bennett, Arnold, *Buried Alive*, Brentano.
 Bennett, Arnold, *Clayhanger*, E. P. Dutton.
 Bennett, Arnold, *The Old Wives' Tale*.
 Bojer, Johan, *The Great Hunger*, Moffat, Yard.
 Boyd, James, *Drums*, Scribner's.
 Boyd, James, *Marching On*, Scribner's.

Butler, Samuel, *Erewhon*, Modern Library.
 Butler, Samuel, *The Way of All Flesh*, Modern Library.
 Byrne, Donn, *Blind Raftery*, Century.
 Byrne, Donn, *Hangman's House*, Century.
 Byrne, Donn, *Messer Marco Polo*, Century.
 Cather, Willa, *A Lost Lady*, Knopf.
 Cather, Willa, *Death Comes to the Archbishop*, Knopf.
 Cather, Willa, *My Antonia*, Houghton Mifflin.
 Cather, Willa, *The Professor's House*, Knopf.
 Chesterton, G. K., *The Man Who Was Thursday*, The Modern Library.
 Conrad, Joseph, *Lord Jim*.
 Conrad, Joseph, *Nostromo*.
 Conrad, Joseph, *Romance*.
 Conrad, Joseph, *The Nigger of the Narcissus*.
 Conrad, Joseph, *The Rescue*.
 Conrad, Joseph, *The Rover*.
 Conrad, Joseph, *Typhoon*.
 Conrad, Joseph, *Victory*.
 De Morgan, William, *Alice for Short*, Henry Holt.
 De Morgan, William, *Joseph Vance*, Henry Holt.
 Dostoevski, Feodor, *Crime and Punishment*, Everyman's.
 Dostoevski, Feodor, *The Brothers Karamazov*, Everyman's.
 Douglas, Norman, *South Wind*.
 France, Anatole, *At the Sign of the Reine Pedauque*, The Modern Library.
 France, Anatole, *My Friend's Book*, John Lane.
 France, Anatole, *Penguin Island*, John Lane.
 France, Anatole, *The Crime of Sylvester Bonnard*, Modern Library.
 Galsworthy, John, *The Country House*.
 Galsworthy, John, *The Forsyte Saga*, Scribner's.
 Galsworthy, John, *The Patrician*, Modern Student's Library.
 Galsworthy, John, *The Silver Spoon*, Scribner's.
 Galsworthy, John, *The White Monkey*, Scribner's.
 Galsworthy, John, *Swan Song*, Scribner's.
 Gissing, George, *New Grub Street*, Modern Library.
 Glasgow, Ellen, *Barren Ground*, Doubleday, Doran.
 Gorki, Maxim, *The Spy*, B. W. Huebsch.
 Gogol, Nikolay, *Dead Souls*, Knopf.
 Hamsun, Knut, *The Growth of the Soil*, Knopf.
 Hemon, Louis, *Maria Chapdelaine*, Macmillan.
 Hergesheimer, Joseph, *Java Head*, Knopf.
 Hergesheimer, Joseph, *The Three Black Pennys*, Knopf.
 Hudson, *Green Mansions*, The Modern Library.
 Lagerlof, Selma, *The Story of Gosta Berling*, American-Scandinavian Foundation.
 Lewis, Sinclair, *Arrowsmith*, Harcourt, Brace.
 Lewis, Sinclair, *Babbitt*, Harcourt, Brace.
 Lewis, Sinclair, *Main Street*, Harcourt, Brace.
 Masfield, John, *Sard Harker*, Macmillan.
 McFee, William, *Command*, Doubleday, Doran.
 Moore, George, *Esther Waters*, H. S. Stone.

Moore, George, *Heloise and Abelard*, Boni & Liveright.
 Montague, C. E., *Disenchantment*.
 Reymont, Ladislas, *The Peasants*, Knopf.
 Rolland, Romain, *Jean Christophe*, Henry Holt.
 Rolvaag, O. E., *Giants in the Earth*.
 Shaw, George Bernard, *An Unsocial Socialist*, Modern Library.
 Swinnertown, Frank, *Nocturne*, Doubleday, Doran.
 Swinnertown, Frank, *Young Felix*.
 Tarkington, Booth, *Alice Adams*.
 Tomlinson, H. M., *Gallions Reach*.
 Walpole, Hugh, *Fortitude*, Doubleday, Doran.
 Walpole, Hugh, *The Cathedral*, Doubleday, Doran.
 Wells, H. G., *The Research Magnificent*, Macmillan.
 Wells, H. G., *Tono-Bungay*, Duffield.
 Wharton, Edith, *Ethan Frome*, Modern Student's Library.
 Wharton, Edith, *Old New York*, Appleton.
 Wharton, Edith, *The Age of Innocence*, Appleton.
 Wharton, Edith, *The House of Mirth*, Scribner's.
 Wilder, Thornton, *The Bridge of San Luis Rey*, Boni and Liveright.
 Wylie, Elinor, *The Orphan Angel*, Knopf.

SHORT STORIES

MISCELLANEOUS COLLECTIONS

(Usually with Introduction and Notes)

Ashmum, Margaret, *Types of the Short Story*, Scott, Foresman.
 Baldwin, Charles S., *American Short Stories*, Longmans, Green.
 Cody, Sherwin, *World's Greatest Short Stories*, McClurg.
 Cross, E. A., *The Short Story*, McClurg.
 Dawson, W. J. and Coningsby, *The Great English Short Story Writers*, Harper's.
 Hart, Nina, and Perry, Edna M., *Representative Short Stories*, Macmillan.
 Heydrick, Benjamin A., *Types of the Short Story*, Scott, Foresman.
 Jessup, Alexander, and Canby, Henry S., *The Book of the Short Story*, Appleton.
 Jessup, Alexander, and Canby, Henry S., *Little French Masterpieces*, 6 vols., (Flaubert, Merimee, Gautier, Blazac, Daudet, Maupassant), Putnam.
 Masson, T. L., *Short Stories from "Life,"* Doubleday.
 O'Brien, Edward J., *The Best Short Stories of 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927*, Small, Maynard.
 Patten, William, *Great Short Stories*, 3 vols., Collier.
 Pence, R. W., *Short Stories by Present-Day Authors*.
 Sherman, Stuart P., *A Book of Short Stories*, Henry Holt.
 Stories of East Indian, *Digit of the Moon*, Putnam.
 Tales from Many Sources, Dodd.
 Trent, W. T., and Henneman, J. B., *The Best American Tales*, Crowell.

VOLUMES OF STORIES BY ONE AUTHOR

- Aldrich, Thomas B., *Marjorie Daw and Other People*.
 Allen, James Lane, *Flute and Violin*.
 Barrie, James M., *Auld Licht Idylls*, Scribner's.
 Barrie, James M., *A Widow in Thrums*, Scribner's.
 Bercovici, Konrad, *Ghitza, and Other Romances of Gipsy Blood*,
 Boni & Liveright.
 Burke, Thomas, *Limehouse Nights*.
 Cable, George W., *Old Creole Days*, Scribner's.
 Chekhov, Anton, *Stories of Russian Life*, Scribner's.
 Clemens, S. C., (Mark Twain), *The Man Who Corrupted Hadley-
 burg, and Other Stories*, Harper's.
 Conrad, Joseph, *A Set of Six*.
 Conrad, Joseph, *Tales of Unrest*, Scribner's.
 Conrad, Joseph, *Youth, Etc.*, Doubleday, Doran.
 Crane, Stephen, *Wounds in the Rain*, Knopf.
 Davis, Richard Harding, *Van Bibber and Others*, Harper's.
 Davis, Richard Harding, *The Lion and the Unicorn*.
 Dostoevski, F. M., *Short Stories*, Macmillan.
 Doyle, A. Conan, *The Adventures of Sherlock Holmes*, Harper's.
 Freeman, Mary E. W., *A Humble Romance*, Harper's.
 Freeman, Mary E. W., *A New England Nun*.
 Garland, Hamlin, *Main-Travelled Roads*, Macmillan.
 Garland, Hamlin, *Prairie Folk*, Macmillan.
 Gautier, Theophile, *The Mummy's Foot, and Other Stories*,
 Scribner's.
 Halevy, Ludovic, *Parisian Points of View*, Harper's.
 Hardy, Thomas, *Life's Little Ironies*, Harper's.
 Hardy, Thomas, *Wessex Tales*, Harper's.
 Harris, J. C., *Nights With Uncle Remus*.
 Harris, J. C., *Free Joe and Other Georgian Sketches*, Scribner's.
 Harte, Bret, *The Luck of Roaring Camp and Other Stories*.
 Hawthorne, Nathaniel, *Mosses from An Old Manse*, Houghton
 Mifflin.
 Hawthorne, Nathaniel, *Twice Told Tales*.
 "O. Henry," *Roads of Destiny*.
 "O. Henry," *The Four Million*.
 "O. Henry," *Heart of the West*.
 Hewlett, Maurice, *Little Novels of Italy*, Macmillan.
 "Anthony Hope," *Dolly Dialogues*, Henry Holt.
 James, Henry, *A Passionate Pilgrim*, Scribner's.
 James, Henry, *The Wheel of Time*, Harper's.
 James, Henry, *Travelling Companions*, Boni & Liveright.
 Jewett, Sarah Orne, *Tales of New England* (8 Best Stories),
 Houghton Mifflin.
 Jewett, Sarah Orne, *The Queen's Twin*, Houghton Mifflin.
 Kipling, Rudyard, *Plain Tales from the Hills*, Burt.
 Kipling, Rudyard, *The Jungle Book*, Century.
 Kipling, Rudyard, *Soldiers Three*, Modern Library.
 London, Jack, *The Love of Life*, Macmillan.
 Mansfield, Katherine, *Bliss, and Other Stories*, Knopf.
 Maupassant, Guy de, *The Odd Number*, Harper's.
 Merimeé, Prosper, *Works*.

Merrick, Leonard, *Whispers About Women*, E. Nash.
 Norris, Frank, *A Deal in Wheat*, Doubleday, Doran.
 Page, Thomas Nelson, *In Ole Virginia*, Scribner's.
 Page, Thomas Nelson, *The Burial of Guns*, Scribner's.
 Poe, Edgar Allan, *Short Stories*, (Tales).
 Pushkin, A. S., *Prose Tales*.
 Stevenson, R. L., *New Arabian Nights*.
 Stevenson, R. L., *The Merry Men*, Scribner's.
 Stockton, Frank R., *The Lady, or The Tiger*, Scribner's.
 Thompson, Maurice, *Hoosier Mosaics*.
 Tolstoi, Count Leo, *Twenty-Three Tales*, World's Classics, Oxford.
 Turgeniev, Ivan, *The Jew, and Other Stories*.
 Wharton, Edith, *The Greater Inclination*, Scribner's.
 Wharton, Edith, *Tales of Men and Ghosts*, Scribner's.
 Wharton, Edith, *The Descent of Man*, Scribner's.

DRAMA (Foreign)

(Two or more plays are to be regarded as equivalent to a single book.)

Aeschylus, *Agamemnon*, (Translated by Gilbert Murray), Oxford.
 Aeschylus, *Choephoroi*, (Translated by Gilbert Murray), Oxford.
 Aeschylus, *Prometheus*, (Translated by Gilbert Murray), Oxford.
 Bjornson, Bjornstjerne, (Norwegian), *The Gauntlet*.
 Bjornson, Bjornstjerne, (Norwegian), *Beyond Our Power*.
 Chekhov, Anton, (Russian), *The Cherry Orchard*.
 Corneille, Pierre, (French), *The Cid*.
 Corneille, Pierre, (French), *Polyeucte*.
 Euripides, *Iphigenia in Taurus*, (Translated by Gilbert Murray), Oxford.
 Euripides, *Electra*, (Translated by Gilbert Murray), Oxford.
 Euripides, *Alcestis*, (Translated by Gilbert Murray), Oxford.
 Euripides, *Medea*, (Translated by Gilbert Murray), Oxford.
 Goethe, Johann Wolfgang, (German), *Faust*, (Translated by Taylor).
 Goethe, Johann Wolfgang, (German), *Goetz Von Berlichingen*, (Translated by Sir W. Scott).
 Hauptmann, Gerhart, (German), *Before Dawn*.
 Hauptmann, Gerhart, (German), *The Weavers*.
 Hauptmann, Gerhart, (German), *The Sunken Bell*.
 Hugo, Victor, (French), *Hernani*.
 Hofmannsthal, Hugo, (Austrian), *Death and the Fool*.
 Hofmannsthal, Hugo, (Austrian), *The Rose-Bearer*.
 Ibsen, Henrik, (Norwegian), *Brand*.
 Ibsen, Henrik, (Norwegian), *The Doll's House*.
 Ibsen, Henrik, (Norwegian), *Pillars of Society*.
 Lessing, Gotthold Ephraim, (German), *Nathan the Wise*.
 Maeterlinck, Maurice, (French), *The Blue Bird*.
 Maeterlinck, Maurice, (French), *The Intruder*.
 Maeterlinck, Maurice, (French), *The Interior*, Modern Library.
 Moliere, (French), *The Doctor in Spite of Himself*, Modern Library.
 Moliere, (French), *The Learned Ladies*, Modern Library.
 Moliere, (French), *Tartuffe*, Modern Library.

Racine, (French), *Andromaque*.
 Racine, (French), *Phedre*.
 Rostand, Edmond, (French), *Cyrano de Bergerac*.
 Schiller, (German), *Maria Stuart*.
 Schiller, (German), *Wallenstein*.
 Schiller, (German), *William Tell*.
 Sophocles, *Oedipus the King*, (Translated by Richard G. Jebb), Oxford.
 Sophocles, *Antigone*, (Translated by R. Whiteiaw), Oxford.
 Sophocles, *Electra*, (Translated by R. Whitelaw), Oxford.
 Sudermann, Hermann, (German), *Magda*.
 Sudermann, Hermann, (German), *John the Baptist*.
 Tolstoi, Count Leo, (Russian), *The Power of Darkness*.

DRAMA (English and American)

Barker, Granville, *The Voysey Inheritance*, Brentano.
 Barker, Granville, *The Madras House*, Houghton Mifflin.
 Barrie, Sir James M., *The Admirable Crichton*.
 Barrie, Sir James M., *Quality Street*, Scribner's.
 Barrie, Sir James M., *What Every Woman Knows*, Scribner's.
Bohemian Club, The Grove Players of, three volumes, H. S. Crocker.
 Drinkwater, John, *Abraham Lincoln*, Houghton Mifflin.
 Drinkwater, John, *Oliver Cromwell*, Houghton Mifflin.
 Dunsany, Lord, *Gods of the Mountain*, (5 plays), Rennersley.
 Dunsay, Lord, *Plays of Gods and Men*, (4 plays), J. W. Luce.
 Fitch, Clyde, *The Climbers*, Little, Brown.
 Fitch, Clyde, *Beau Brummel*, John Lane.
 Fitch, Clyde, *The Girl with Green Eyes*, Macmillan.
 Galsworthy, John, *The Silver Box*, Scribner's.
 Galsworthy, John, *Justice*, Scribner's.
 Galsworthy, John, *Strife*, Scribner's.
 Goldsmith, Oliver, *She Stoops to Conquer*, Everyman's.
 Gregory, Lady, *New Comedies*, Putnam.
 Gregory, Lady, *Irish Folk History Plays*, Putnam.
 Gregory, Lady, *Seven Short Plays*.
 Jones, Henry, *Saints and Sinners*.
 Jones, Henry, *Michael and His Lost Angel*, Macmillan.
 Jones, Henry, *The Liars*, Little, Brown.
 Mackay, Percy, *Jeanne d'Arc*, Macmillan.
 Mackay, Percy, *The Scarecrow*, Macmillan.
 Moody, William Vaughan, *The Faith Healer*, Macmillan.
 Moody, William Vaughan, *The Great Divide*, Macmillan.
 Phillips, Stephen, *The Sin of David*, Macmillan.
 Phillips, Stephen, *Paolo and Francesca*, Houghton Mifflin.
 Phillips, Stephen, *Nero*.
 Pinero, Sir Arthur, Wing, *The Second Mrs. Tanqueray*.
 Pinero, Sir Arthur Wing, *Trelawney of the Wells*.
 Pinero, Sir Arthur Wing, *The Thunderbolt*.
 Pinero, Sir Arthur Wing, *Sweet Lavendar*.
 Shakespeare, Any play.
 Shaw, George Bernard, *Plays Pleasant and Unpleasant*, Brentano.
 Shaw, George Bernard, *Three Plays for Puritans*, Brentano.

Shaw, George Bernard, *Man and Superman*, Brentano.
 Shaw, George Bernard, *Misalliance*, etc., Brentano.
 Sheridan, R. B., *The Rivals*, Everyman's.
 Sheridan, R. B., *The School for Scandal*, Everyman's.
 Synge, John Millington, *The Tinker's Wedding*.
 Synge, John Millington, *The Well of the Saints*, etc.
 Synge, John Millington, *Riders to the Sea*.
Vagabond Plays, Norman Remington Company.
 Wilde, Oscar, *The Importance of Being Earnest*, Modern Library.
 Wilde, Oscar, *Lady Windermere's Fan*, Modern Library.
 Wilde, Oscar, *A Woman of No Importance*, Modern Library.
 Yeats, William B., *The Land of Heart's Desire*, Macmillan.
 Yeats, William B., *Deirdre*, Macmillan.
 Yeats, William B., *Cathleen ni Houlihan*, Macmillan.
 Yeats, William B., *The Hour Glass*, Macmillan.

POETRY

A Few Books About Poetry

Alden, R. M., *An Introduction to Poetry*, Henry Holt.
 Bradley, A. C., *Oxford Lectures on Poetry*, Macmillan.
 Courthope, W. J., *History of English Poetry*, (any volume).
 Eastman, Max, *Enjoyment of Poetry*, Scribner's.
 Gardiner, J. H., *The Bible as English Literature*.
 Ker, W. P., *The Art of Poetry*, Oxford.
 Lowes, John L., *Convention and Revolt in Poetry*, Houghton Mifflin.
 Neilson, William A., *Essentials of Poetry*, Houghton Mifflin.
 Perry, Bliss, *A Study of Poetry*, Houghton Mifflin.
 Wilkinson, Marguerite, *New Voices*, (revised), Macmillan.

POEMS AND COLLECTIONS OF POEMS

(For standard English and American poets such as Browning, Burns, Byron, Dryden, Keats, Longfellow, Milton, Pope, Shakespeare, Shelley, Spenser, Tennyson, Whittier, and Wordsworth, the student is referred to the Cambridge editions imported by the Macmillan Company and to the Oxford University Press editions of standard authors. The Cambridge editions are the more expensive, but contain fuller introductions and notes.)
 Bernbaum, Ernest, *English Poets of the Eighteenth Century*, Modern Student's Library.
 Brooke, Rupert, *Collected Poems*, Dodd, Mead.
 Campbell, W., *The Oxford Book of Canadian Verse*.
 Davies, William, *Collected Poems*, Knopf.
 Dobson, Austin, *Poems*, Oxford.
 Frost, R., *North of Boston, A Boy's Will*, New Hampshire, Henry Holt.
 Homer, *Iliad*. Famous translations are those of Chapman, Pope, Cowper, Bryant, (Riverside Literature Series, Houghton Mifflin), and the prose translation of Lang, Leaf, and Myers, (Macmillan).

- Homer, *Odyssey*. Famous translations are those of the poets mentioned under the *Iliad*, and of Butcher and Lang, (Macmillan).
- Jerrol, W. and Leonard, R. M., *A Century of Parody and Imitation*, Oxford.
- Kipling, Rudyard, *Collected Poems*.
- Kittredge, G. L., *English and Scottish Popular Ballads*, Houghton Mifflin.
- Laing, G. J., *Masterpieces of Latin Literature*, (partly prose), selected from the best English translations, Houghton Mifflin.
- Leonard, R. M., *A Book of Light Verse*, (an anthology), Oxford.
- Lindsay, V., *Collected Poems*, Macmillan.
- Lockwood, L. E., *Collection of Sonnets*, (from Wyatt to the present time), Oxford.
- Mackaye and Tatlock, *Modern Reader's Chaucer*, Macmillan.
- Masefield, J., *Collected Poems*, Macmillan.
- Masters, E. J., *Spoon River Anthology*, Macmillan.
- Millay, Edna St. Vincent, *Renascence and Other Poems, A Few Figs from Thistles*, Harper's.
- Monroe and Henderson, *New Poetry*, (new and enlarged edition), Macmillan.
- Nibelungenlied*, (translated by A. W. Way), Cambridge University Press.
- Palgrave, F. T., *The Golden Treasury*, First series and supplement, Oxford.
- Quiller-Couch, Sir Arthur, *The Oxford Book of English Verse*.
- Rittenhouse, Jessie B., *The Little Book of Modern Verse*, Riverside College Classics, Houghton Mifflin.
- Rittenhouse, Jessie B., *The Second Book of Modern Verse*, Riverside College Classics, Houghton Mifflin.
- Sasson, Siegfried, *The Old Huntsman and Other Poems, Counter Attack and Other Poems*, E. P. Dutton.
- Scott, Lady Sybil, *A Book of the Sea*, (anthology), Oxford.
- Song of Roland*, (translated by A. W. Way), Cambridge University Press.
- Teasdale, Sara, *Rivers to the Sea, Love Songs, Flame and Shadow*, Macmillan.
- Untermeyer, Louis, *Modern American Poetry*, (revised and enlarged), Harcourt, Brace.
- Untermeyer, Louis, *Modern British Poetry*, (revised and enlarged), Harcourt, Brace.
- Volsunga Saga*, (Wm. Morris in Camelot Series).
- Whitman, Walt, *Poems*, The Modern Library.
- Wright, J. H., *Masterpieces of Greek Literature*, (partly prose), selected from the best English translations, Houghton Mifflin.



UNIVERSITY OF ILLINOIS

Rhetoric 1 and 2

Manual and Calendar

FOR

1929 - 1930



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Rhetoric 1 and 2

1929 - 1930

This pamphlet contains essential information and directions concerning the course. Students are expected at the beginning of the course to make themselves thoroughly familiar with all items in the manual — preceding the calendar — and will be responsible for the observance of all directions and regulations there given.

Assignments in the Calendar will apply as printed except when altered by the instructor. When no assignment is given in class, the printed assignment will apply.

Purpose of the Course

This course is intended for students who already possess the ability to write and speak with elementary correctness and clearness. Students who frequently lapse into bad errors of spelling, punctuation, or grammar and who otherwise lack the ability to conform to the minimum standard are assigned to Rhetoric O to make up their deficiencies.

The aims of the course are:

I. To develop the power and habit of effective writing. (The student should learn how to write a clean and forceful page; he should acquire flexibility and grace in the writing of sentences; he should increase his mastery over words; he should learn how to organize his thought for lucid presentation).

II. To study literary models which stimulate the student's thought, which tend to increase his love for literature, and which illustrate the principles set forth in I.

Text Books

Manual and Calendar for Rhetoric 1-2.

Freshman Rhetoric and Practice Book. Doubleday, Doran and Company, 1928. (Jefferson, Peckham, and Wilson)

Literary Studies for Freshman Composition. Thomas Nelson and Sons, 1929. (Jefferson, Landis, Secord, and Ernst)

Freshman Tutor. Thomas Nelson and Sons, 1929. (Rand).
(Recommended for such students as need additional help in the fundamentals of writing)

Webster's Collegiate Dictionary

Reference Books (Recommended)

- College Handbook of Composition.* D. C. Heath and Company, 1928. (Woolley; revised by Scott), or
A College Handbook of Writing. Doubleday, Doran and Company. (Woods)
A Dictionary of Dates. Everyman's Library No. 554.
A Smaller Classical Dictionary. Everyman's Library No. 495.
Dictionary of English Literature. Everyman's Library No. 449.
What to Read. F. S. Crofts and Company, 1929. (English and Pope)

Directions for Preparing Manuscript

Useful suggestions on the preparation of manuscript will be found in Chapter I of *Freshman Rhetoric and Practice Book*. The directions given in this *Manual and Calendar* must be followed precisely.

Write on theme paper, one side only, with ink or typewriter, and get clearly legible results. If themes are typed, unruled white paper, 8½ x 11, of medium weight should be used, and lines should be double-spaced. Thin or flimsy paper will not be accepted. In all details, handwriting, spelling, punctuation, use of capitals, indentions, each manuscript will be accepted and graded as the best of which the writer is capable. Manuscript that is carelessly prepared or slovenly will not be accepted.

Write the title of each theme at the top of the first page, beginning on the first ruled line, and capitalize the first letter of each important word. Leave a space equivalent to one blank line between the title and the beginning of the theme.

Leave a margin of about one and a half inches at the left side of each page. Do not crowd the right side of the page.

Indent the first line of each paragraph about an inch.

Number the pages of every theme over two pages in length.

Draw a horizontal line through words to be disregarded by the reader; do not enclose them in brackets or parentheses.

Fold themes once, lengthwise to the left, and endorse them on the back of the right flap near the top.

Each endorsement must give, in the following order:

1. Name of course and number of section (Rhetoric 1 A 1, for instance);
2. Name of student (last name first);
3. Date on which theme is due;
4. Theme number in Arabic numerals.

Use and Acknowledgment of Sources

Sentences or larger units of discourse literally repeated from another writer or from one's own previous composition must be enclosed in quotation marks and the source cited. When material is borrowed and put in other words, the borrower should make incidental reference to the source, either (a) by means of a phrase in the text or (b) by use of a footnote. *Collaboration in the writing of themes is not approved. The writing of either themes or outlines should be done in complete independence.* Failure to follow these instructions in this course will lead to plagiarism, and may be construed as evidence of deliberate dishonesty.

Late Themes Will Not Be Accepted

Themes not handed in at the appointed time (the beginning of the class session) will not be accepted by the instructor except by special arrangement preferably made in advance, or in case of illness for which an excuse from the Dean of Men or Dean of Women is presented. *Such themes must bear a statement of the reason for delay.* All other late themes must be handed to the director of the course, 324 University Hall, with a written explanation of the delay. Delayed themes may not be made up at the rate of more than two a week, and *no delayed themes will be accepted within the last two weeks prior to examinations.* *No one who is delinquent in more than one-eighth of the written work of a semester will be given credit in the course.*

Themes Must Be Returned For Credit

Themes will ordinarily be returned to the writers, with criticisms and directions for revising or rewriting, at the first meeting of the class after they are handed in. They are then to be revised or rewritten and returned to the instructor at the next meeting of the class after they are received by the student, unless the instructor otherwise directs. If a theme is not marked "Rewrite," observe all criticisms and corrections, make suggested revisions, mark the theme "Revised" in red ink just below the grade or criticism on the back, and return it to the instructor. All corrections and revisions should be made neatly with red ink. Do not rewrite a theme unless directed to do so. When a theme is rewritten, the new copy should be endorsed like the original as to number and date, marked in red ink "Rewritten" just below the endorsement, and *both the original and the rewritten copies, folded separately, returned to the instructor.*

CREDIT IS NOT GIVEN FOR THEMES UNTIL THEY ARE RETURNED IN REVISED OR REWRITTEN FORM FOR FILING.

Themes are kept on file in the theme room until the close of the year, during which time they may be consulted on application to the instructor or the theme clerk.

Conferences

Two or more conferences will be held with each student in each semester. Students are urged to seek additional or special conferences with their instructors whenever in need of advice. Conference appointments are a regular part of the course; absence from them is regarded as serious delinquency.

Outlines

All outlines called for in the Calendar are to be analytic sentence outlines; topical outlines are not acceptable.

Final Disposal of Themes

Themes will be destroyed at the close of the college year. Students should make copies of themes they wish to preserve.

Symbols Used in Correcting Themes

The symbols used in correcting themes will be those of the *Freshman Rhetoric Practice Book* or of the following list:

amb	Ambiguous	MS	Manuscript
ant	Antecedent	n	Wrong number
c	Coherence faulty	p	Punctuation faulty
cap	Use a capital letter	pv	Point of view faulty
cf	Compare	rep	Repetition
cl	Lacking in clearness	red	Redundant
confer	Take the theme to your instructor for conference	ref	Faulty reference
		rw	Rewrite
		s	Bad sentence
cst	Construction faulty	sp	Misspelled
d	Diction faulty	t	Tense
δ	Omit	tr	Rearrange, transpose
e	Lacking in emphasis	trans	Transition
f	Mechanical form bad	u	Lacking in unity
fig	Faulty use of figure	v	Vague
gl	See glossary in <i>Hand-book</i>	w	Wordy
		Λ	Something omitted
gr	Grammar faulty	¶	Make new paragraph
h	Hackneyed	No ¶	Make no new paragraph
id	Idiom		

ill	Give an illustration or example	X	Obvious fault
		?	Who, what, why? Are you sure of your facts or inferences?
imp	Impropriety		
k	Awkward construction clumsy style	○	Unite
lc	Use a small letter		

Value of Grades

Theme grades range from A to E. A grade of A is given only for themes of exceptional merit, both in content and form. A grade of E means work too inferior for credit. D indicates the lowest quality of work for which credit is given. Plus and minus signs attached to grades are merely gestures; they signify nothing in the record. Students should ask their instructors to explain grades and comments not clearly understood.

1. As nearly as possible themes are graded in accordance with a fixed standard. A theme handed in in October should receive the same grade as if handed in in January. Therefore a steady, though slow, rise in grades on successive themes indicates improvement.

2. At any time in the first semester a short theme may be given a grade in accordance with the traits or faults here mentioned. Persistence in the errors listed under E makes that grade apply with increasing force.

E: if it contains any one of the following items:

- 3 or more misspelled words
- 1 incomplete sentence (RPB Fs 1)
- 1 comma fault (RPB Fs 2)
- 2 sentences with violent changes of construction (RPB Fs 3)
- 2 straggling sentences (RPB Fs 4)
- 2 unclear or conspicuously incoherent sentences
- 2 grammatical errors (RPB Fg 1, Fg 2, Fg 5)
- a noticeable number of improprieties and barbarisms
- a marked lack of unity
- a marked lack of coherence

D: if it is merely free from the errors under E

C: if it is mechanically accurate and offers some variety of sentence structure

B to A: if it is mechanically accurate, sound or excellent in substance, good in structure, and apt in expression.

Excellence of any kind—freshness of treatment, interest, originality, and thought—will be given due recognition, but it must, in this course, be accompanied by accuracy and soundness in detail of structure. The instructor is quite as anxious to read interesting or brilliant themes as the student is to write them.

3. In the second semester a theme may be given E for a smaller number of errors than in the first semester.

Credit and Failures

No one may receive credit in the course who is seriously deficient in classwork, quizzes, examinations, spelling, or reading, or who has become delinquent to the extent of more than one-eighth of the written work—for example, to the extent of three out of a required sixteen papers. *Any* delinquency in written work may cause failure, if the instructor decides that the circumstances warrant it.

The student's proficiency in spelling will be determined by his themes and, in addition, by a special spelling test (or tests) based on *Freshman Rhetoric Practice Book* Chapter III and Appendix A and Appendix B. In this test the student is expected to make at least a grade of ninety per cent.

A passing grade in the course is given only to students who consistently show ability to write acceptably correct English. A student may receive passing grades on themes throughout much of the semester and still fail the course if at the close of the semester he does not show beyond question, especially in impromptu work, ability to write creditably. At the same time a student may receive failing grades throughout much of the semester, but by consistent improvement, faithfulness, and finally by giving evidence of ability at the close of the semester, still earn a passing grade. Neither ability nor pertinacity is alone sufficient to gain credit, but each receives due weight in the final accounting.

A failure in the course may be made up only by repeating the course, unless it is due to failure in quizzes and examinations. In such case, and no other, a special examination may be given.

Special examinations will not be given to make up failure to write passable themes or to hand in the required number of themes.

Supplementary Reading

In this manual the student will find a long list of books. During the year he will be required to read at least six of these books as directed by his instructor. *The volumes chosen should be distributed among various classifications.* A record of the books chosen and read by each student will be kept on file at the English office.

COMMITTEE ON STUDENTS' USE OF ENGLISH

The quality of written and spoken English required for a passing grade in this course is the minimum essential to satisfactory work in other courses throughout the University curriculum. A student may be reported by any instructor at any time for unsatisfactory use of English in any course. A student so reported may be placed in the care of the Secretary of the Committee on Students' Use of English, and by him required to pursue further work in English, in or out of courses, to remove deficiencies. No credit is given for such work, but its successful completion is a prerequisite to graduation.

PROFICIENCY EXAMINATION

According to the requirements for graduation from the College of Liberal Arts and Sciences, the requirement of Rhetoric 1 and 2 may be satisfied by passing a proficiency examination equivalent to an examination in Rhetoric 2, in accordance with the following rule:

"Proficiency examinations in Rhetoric and foreign languages will be offered before the end of the second week in each semester. Students expecting to take these examinations will register for the courses in these subjects indicated by their previous preparation, and apply to the departments concerned for examination. If such examinations are passed, students will apply to the Office of the Dean to be transferred to other courses, as they are permitted to do by present regulations. No University credit hours will be earned by passing such proficiency examinations, but the successful applicants will be excused from taking the parallel courses, thereby increasing the number of free electives which they may offer for graduation."

CALENDAR—A

Reference to all texts are pages. RPB signifies *Freshman Rhetoric and Practice Book*; LS signifies *Literary Studies for Freshman Composition*. Rand's *Freshman Tutor* is recommended in addition for students who are poor in sentence construction, punctuation, etc. Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS.

FIRST SEMESTER

Preliminaries, Review, and Introduction

Sept. 18 (Wed.)—Preliminary Exercises.

Sept. 20 (Fri.)—Preliminary Exercises.

Sept. 23 (Mon.)—Preliminary Exercises. Announcement of texts to be used in the course.

Sept. 25 (Wed.)—With the aid of the notes in the Appendix of LS, study "Stage Fright," "Growing Coffee," "The Social Instinct among Animals," "Abraham Lincoln," and "On Some Mental Effects of the Earthquake," LS 5-23.

Sept. 27 (Fri.)—With the aid of the notes, study "Mental Image Building," "The Red-headed Woodpecker," and "The Great Peacock," LS 23-51.

Sept. 30 (Mon.)—Theme 1, as assigned by the instructor in relation to the models previously studied. Before writing the theme, the student should read carefully Chapters I and VII of RPB.

In class, at the discretion of the instructor, the hour will be taken up with (1) explanations about the *Manual*, (2) a discussion of the ethics of composition, (3) announcements about the Supplementary Reading, and (4) an announcement of the semester spelling test—a test to be based on the words in Chapter III and in Appendix A and Appendix B of RPB and to occur at a time appointed by the instructor.

Oct. 2 (Wed.)—RPB 330-340: Use of the Dictionary. Bring to class *Webster's Collegiate Dictionary* (or its equivalent) for use in the discussion of the exercise on page 331 of RPB.

- Oct. 4 (Fri.)—Theme 2: A written test on the review material of RPB 1-50, including the manuscript, fundamentals of grammar, spelling (this is not the semester spelling test), and mechanics such as capitalization, abbreviations, etc. The papers will be rated not only according to the content, but also according to the correctness of the English and the orderly arrangement of the answers.

Exposition, Whole Composition, and Paragraph

- Oct. 7 (Mon.)—RPB 101-115: Methods of Exposition. Apply the principles discussed to "Trout Fishing" (from the *Britannica*) and "What is Thought?" LS 54-58. Also, in accordance with the suggestions in the Appendix, study and contrast the formal plans of organization of these selections.
- Oct. 9 (Wed.)—"Habit," LS 83-90. Study the methods of exposition and contrast the structure with that of "What is Thought?"
- Oct. 11 (Fri.)—Theme 3: A carefully organized expository theme in which are used some of the expository methods previously studied. Be prepared to discuss in class RPB 156-165: "Literature for Engineers" (and for others).
- Oct. 14 (Mon.)—RPB 121-140: Organization of material and the outline. Study carefully the analyses RPB 128-133.
- Oct. 16 (Wed.)—Theme 4: A complete sentence outline of "The Sincerity of Greek Worship," RPB 145-148.
- Oct. 18 (Fri.)—RPB 191-216: Paragraph Unity, Emphasis, and Coherence. Study carefully the illustrative paragraphs.
- Oct. 21 (Mon.)—RPB 216-222: Writing the Paragraph. Also study the paragraphing of "Americanism: An Attempt at Definition," LS 106-110 and of "The Origin of Language," LS 117-120.
- Oct. 23 (Wed.)—Theme 5: Related paragraphs as assigned by the instructor (350-500 words).
- Oct. 25 (Fri.)—"Of the Principle which Gives Occasion to the Division of Labor," and "Gregarious and Slavish Instincts," LS 120-132: A study of the deductive and the inductive methods in contrast.

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Oct. 28 (Mon.)—"The Philosophy of History," LS 141-147. Study the paragraphing and the structure.

Oct. 30 (Wed.)—Theme 6: A complete sentence outline of "The Philosophy of History," LS 141-147.

Nov. 1 (Fri.)—"Priggishness," "Rhythm and Purpose," "Old China," LS 96-106 and "On National Prejudices," and "Descartes, Search for Truth," LS 110-117.

Study the paragraphing, the structure, and the methods of exposition. Contrast the expository method of "On National Prejudices" with that of "Americanism: An Attempt at Definition," LS 106-110.

Nov. 4 (Mon.)—Theme 7: An expository theme of 450-600 words. The theme is to be carefully developed in thought and to be carefully paragraphed and constructed.

Nov. 6 (Wed.)—"The Cult of the Seamy Side," LS 174-193. Study the organization and content.

Nov. 8 (Fri.)—Theme 8: A complete sentence outline of "The Cult of the Seamy Side," LS 174-193.

Nov. 11 (Mon.)—"Thinking for Oneself," LS 132-141: A study in emphasis by repetition.

The Sentence and the Word

Nov. 13 (Wed.)—Theme 9: Impromptu on a subject selected by the instructor. Outside of class make a thorough study of "The Sentence Analyzed," Chap. XI of RPB. An understanding of the principles here discussed is indispensable for correct punctuation and for flexibility and accuracy in the writing of sentences. Three hours of hard work may mean the difference between an unsuccessful and a successful termination of your Rhetoric 1 course. The lists of different kinds of connectives should be memorized, so that you can instantly detect different kinds of clauses. The student should note in advance the written test for Dec. 4.

Nov. 15 (Fri.)—RPB 247-257: Punctuation of Coördinated Elements. Also study the punctuation of "Priggishness," LS 96-99.

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- Nov. 18 (Mon.)—RPB 257-266: Punctuation of Interpolated Elements. Also read carefully Thoreau's "The Natural Vigor of Style," LS 222-229. This essay is assigned not primarily for its bearing on punctuation, but that the student may see in what high regard an important writer held the writing of sentences.
- Nov. 20 (Wed.)—Theme 10, as assigned by the instructor. Also study RPB 266-280: Various Conventions of Punctuation and Punctuation an Art.
- Nov. 22 (Fri.)—RPB 296-319: Organization of the Sentence. Also read, for its general bearing on effective writing, Schopenhauer's "On Style," LS 207-222.
- Nov. 25 (Mon.)—RPB 319-329: Sentence Emphasis. Apply carefully the principles of emphasis to the selections on pages 324-329 of RPB.
- Nov. 27 (Wed.)—"The Art of Virtue," LS 229-237, and "The Problem," LS 247-256. Compare the sentences of the two selections. Also study RPB 281-295: Relation and Reference.
- Dec. 2 (Mon.)—A continuation of the preceding assignment.
- Dec. 4 (Wed.)—Theme 11: A written test on RPB 228-329—sentence construction and punctuation. Both content and form will be considered in the rating of the papers.
- Dec. 6 (Fri.)—"National Characteristics as Moulding Public Opinion," LS 237-247 and "The Age of the Antonines," LS 265-270: A contrast in styles. Study the sentences.
- Dec. 9 (Mon.)—Theme 12. Unusual care should be taken in the punctuation and sentence construction. In class the word lists, RPB 340-367, will be discussed as arranged for by the instructor.
- Dec. 11 (Wed.)—"On Jargon," LS 193-207.
- Dec. 13 (Fri.)—RPB 371-379: Effective Diction. Apply the principles discussed to "The Lamp of Memory," LS 256-265 or "The Child in the House," LS 308-322, as directed by the instructor.

- Dec. 16 (Mon.)—A continuance of the preceding assignment.
- Dec. 18 (Wed.)—Theme 13. The organization, sentence construction, and diction of these final themes of the semester should be as perfect as the student can make them.
- Dec. 20 (Fri.)—"Milton and the Puritans," and "Macaulay, Philistine on Parnassus," LS 270-287.
- Jan. 6 (Mon.)—Theme 14: Impromptu.
- Jan. 8 (Wed.)—Letters in LS 287-297. Study the sentences and diction.
- Jan. 10 (Fri.)—Theme 15.
- Jan. 13 (Mon.)—"Of Wisdom for Man's Self," "Of Youth and Age," and "The Vision of Mirzah," LS 297-304. Study the sentences and diction.
- Jan. 15 (Wed.)—"Pulvis et Umbra," and "Our Overrated Great-Grandmothers," LS 322-343. Study the sentences and diction.
- Jan. 17 (Fri.)—Theme 16.
- Jan. 20 (Mon.)—Assignment to be made by the instructor.

SECOND SEMESTER

Problems in Exposition

- Feb. 5 (Wed.)—RPB 174-188: Investigation in the Library. Owing to the size of the freshman rhetoric class, it is impossible for all sections to use the library in one assignment; but it is planned by distributing assignments throughout the semester to give all students guidance in finding and using some of the chief reference works.
- Feb. 7 (Fri.)—"The Great-minded Man," "A Gentleman," and "The Ideal Citizen," LS 343-350. The ideas of these essays will be compared and discussed in class.
- Feb. 10 (Mon.)—Theme 1: To be related to the preceding recitation, as the instructor directs. (450-600 words)
- Feb. 12 (Wed.)—"To his Son, Philip Sidney," "To his Son, Philip Stanhope," and "From a Self-made Merchant to his Son," LS 350-362.
- Feb. 14 (Fri.)—Theme 2: Impromptu. List to be submitted of five or more expository subjects in which the student is personally interested and on which he is competent to write. The instructor will select one of these for Theme 6 (1200 words in length, due March 12). The selection of really profitable subjects will require time and effort. (For suggestions, not subjects, see Assignment RPB 103-106). Students of instructors who are assigning library work in connection with the long theme should see for suggestions RPB 155-156.
- Feb. 17 (Mon.)—"A Speech at Eton," LS 395-409. Study content and organization of the first half of the essay.
- Feb. 19 (Wed.)—"A Speech at Eton." A continuance of the preceding assignment.
- Feb. 21 (Fri.)—Theme 3: Complete sentence outline of "A Speech at Eton."
- Feb. 24 (Mon.)—"Of the Education of Children," (Montaigne) LS 362-384. Be prepared to discuss the ideas.
- Feb. 26 (Wed.)—Theme 4: Thesis and sentence outline for Theme 6.

- Feb. 28 (Fri.)—"Of Education," (Milton) LS 384-395. Be prepared to discuss the ideas.
- Mar. 3 (Mon.)—"The New Definition of the Cultivated Man," LS 409-423. Compare the views of Eliot with those of Montaigne, Milton, and Arnold.
- Mar. 5 (Wed.)—Theme 5: 450-600 words on a subject arising from the essays on education.
- Mar. 7 (Fri.)—"On Friendship," Cicero, LS 423-429 and "Of Friendship," Bacon, LS 439-445: A study in contrasts of manner and content.
- Mar. 10 (Mon.)—"Of Friendship," Montaigne, LS 429-439. Contrast and compare with the two essays of the preceding assignment.
- Mar. 12 (Wed.)—Theme 6: First long exposition (1200 words).
- Mar. 14 (Fri.)—"The Trial and Death of Socrates," LS 445-478. Be prepared to discuss the ideas in the first half.
- Mar. 17 (Mon.)—"The Trial and Death of Socrates." Study the second half.
- Mar. 19 (Wed.)—"In Praise of Freedom," LS 478-495. Be prepared to discuss the ideas.
- Mar. 21 (Fri.)—Theme 7: 450-600 words on a subject arising from the three preceding assignments.
- Mar. 24 (Mon.)—"The Downfall of Classical Physics," LS 495-508. Be prepared to discuss the content.
- Mar. 26 (Wed.)—Theme 8: Thesis and outline for the second long exposition.
- Mar. 28 (Fri.)—RPB 418-440: Validity of Reasoning.
- Mar. 31 (Mon.)—Theme 9: A written test on the validity of reasoning, RPB 418-440.

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- Apr. 2 (Wed.)—"The Idea of Progress," LS 508-531: A study of methods for the critical reading of magazine articles. Apply the tests for valid reasoning to the first half of this essay.
- Apr. 4 (Fri.)—"The Idea of Progress": Apply the tests for valid reasoning to the second half.
- Apr. 7 (Mon.)—Theme 10: Second long exposition (1200 words).
- Apr. 9 (Wed.)—"Tradition," LS 531-540: A study in literary standards.
- Apr. 11 (Fri.)—"The Criterion," LS 540-553: Another study in literary standards.
- Apr. 14 (Mon.)—Theme 11: 450-600 words on standards, literary or otherwise.

Description and Narration

- Apr. 16 (Wed.)—RPB 411-417: The Four Forms of Discourse. Study carefully the selections at the end of the chapter. Also study "A Mere Young Gentleman of the University," "Lawyers," "Doctors," and "Don John of Austria and William of Orange," LS 553-560 to determine the extent of the blending of these forms of discourse.
- Apr. 23 (Wed.)—RPB 493-506: Technique of Description. Study carefully the illustrative selections.
- Apr. 25 (Fri.)—Theme 12: A descriptive theme as assigned by the instructor in accordance with the preceding assignment.
- Apr. 28 (Mon.)—RPB 508-528: Imaginative Description. Also study "The Great Barn and the Sheep-Shearers," "Meeting by Moonlight," and "The Spell of Etna," LS 566-569.
- Apr. 30 (Wed.)—"Mr. and Mrs. Bennett," "Gradgrind," "The Aristocrat of the Woods," LS 560-566 and "Mrs. Jellyby," and "The Crime," LS 571-589. Study the use of description.
- May 2 (Fri.)—Theme 13: A theme in which description is used artistically as a supporting medium, in accordance with the two preceding assignments.

- May 5 (Mon.)—RPB 529-560: The Narrative of Incident. During the next four assignments, the student should be selecting his subject for Theme 16. See the assignments for May 14 and May 23.
- May 7 (Wed.)—"The Hollow Tree," "Chowder," "The Wind on the Heath," "Cuff and Dobbin," "The Tin Box," LS 589-606, and "The Pope is Dead," LS 650-655.
- May 9 (Fri.)—Theme 14: A narrative of 500 words based on personal experience or observation.
- May 12 (Mon.)—"The Dalton Gang," and "Parson Adams and Parson Trulliber," LS 606-614 and "Life is all a Variorum," "The Miracle," and "A Creole Mystery," LS 630-650.
- May 14 (Wed.)—Theme 15: Impromptu. Hand in a plan or a synopsis for Theme 16.
- May 16 (Fri.)—RPB 561-573 and 585-602: Technique of the Short Story illustrated by two examples. Study carefully the technique in relation to the example.
- May 19 (Mon.)—"The Two Apples," "Wakefield," "Among the Corn-Rows," and "Little Soldier," LS 655-684. Study the technique.
- May 21 (Wed.)—RPB 573-584: The Novel.
- May 23 (Fri.)—Theme 16: A long narrative (1500 words). Unless the instructor otherwise directs, this theme is to be based on fact.

READING LIST

BIOGRAPHY AND AUTOBIOGRAPHY

- Adams, Henry, *The Education of Henry Adams*, Houghton Mifflin.
- Adams, John Quincy, *Life of William Shakespeare*, Houghton Mifflin.
- Augustine, Saint, *Confessions*, Everyman's.
- Aurelius, Marcus, *Meditations*, Nelson Standard Library.
- Baker, Ray Stannard, *Life and Letters of Woodrow Wilson*, Doubleday, Doran.
- Barrie, Sir James, *Margaret Ogilvy*, Scribner's.
- Belloc, Hilaire, *Danton*, Putnam.
- Benson, A. C., *Walter Pater*, English Men of Letters, Macmillan.
- Boswell, James, *Life of Johnson*, Lake Library.
- Bradford, Gamaliel, *Confederate Portraits*, Houghton Mifflin.
- Bradford, Gamaliel, *Union Portraits*, Houghton Mifflin.
- Browne, Waldo R., *Altgeld of Illinois*, B. W. Huebsch.
- Bryce, Right Hon. James, *Studies in Contemporary Biography*, Macmillan.
- Carlyle, Thomas, *Life of Sterling*, Scribner's.
- Cellini, Benvenuto, *Autobiography*, Everyman's.
- Chapman, John Jay, *William Lloyd Garrison*, Atlantic Monthly Press.
- Charnwood, Lord, *Abraham Lincoln*, Henry Holt. (Student edition).
- Charnwood, Lord, *Theodore Roosevelt*, Atlantic Monthly Press.
- Chesterton, Gilbert Keith, *Life of Dickens*.
- Clemens, Samuel Langhorne, *Autobiography*, Harper's.
- Clemens, Samuel Langhorne, *Personal Recollections of Joan of Arc*, Harper's.
- Coleridge, Samuel Taylor, *Biographia Literaria*, Everyman's.
- Conrad, Joseph, *A Personal Record*, Harper's.
- Francis, Saint, of Assisi, *The Little Flowers of Saint Francis*, Everyman's.
- Franklin, Benjamin, *Autobiography*, Everyman's.
- Garland, Hamlin, *Son of the Middle Border*, Macmillan.
- Garnett, Richard, *Thomas Carlyle*.
- Gibbon, Edward, *Autobiography*, Everyman's.
- Gissing, George, *The Private Papers of Henry Ryecroft*, Everyman's.
- Goethe, Johann Wolfgang von, *Welhelm Meister*, 2 vols., Everyman's.
- Grant, Ulysses S., *Personal Memoirs*, Century.
- Grenfell, Wilfred Thomason, *A Labrador Doctor*, Houghton Mifflin.
- Hackett, Francis, *Henry VIII*.
- Harrison, Frederic, *John Ruskin*, English Men of Letters, Macmillan.
- Hildebrand, Arthur S., *Magellan*, Harcourt, Brace.

Hudson, W. H., *Far Away and Long Ago*, E. P. Dutton.
Huxley, Leonard H., *Life and Letters of Thomas Henry Huxley*.
Lee, Sidney, *Life of Shakespeare*, Macmillan.
Lewes, George Henry, *Life of Goethe*, Everyman's.
Lippman, Walter, *Men of Destiny*, Macmillan.
Lockhart, John Gibson, *Life of Scott*, Everyman's.
Maurois, André, *Ariel*, Appleton.
Maurois, André, *Disraeli: A Picture of the Victorian Age*, Appleton.
Mill, John Stuart, *Autobiography*, Columbia University Press.
Morley, John, 1st Lord Morley, *Life of Gladstone*, 3 vols., Macmillan.
Newman, J. H., *Apologia*, Oxford Standard Authors.
Osbourne, Lloyd, *An Intimate Portrait of Robert Louis Stevenson*, Scribner's.
Page, Walter Hines, *Life and Letters of Walter Hines Page*, Doubleday, Doran. (Educational edition in one volume).
Paul, H. W., *Matthew Arnold*, Macmillan.
Pepys, Samuel, *Diary*, 2 vols., Everyman's.
Plutarch, *Lives*, 3 vols., Everyman's.
Radot, R. Vallery, *The Life of Pasteur*, Doubleday, Doran. (Star Series).
Roosevelt, Theodore, *Autobiography*, Macmillan.
Sandberg, Carl, *Abraham Lincoln*, Harcourt, Brace.
Strachey, L., *Queen Victoria*, Harcourt, Brace.
Strachey, L., *Elizabeth and Essex*, Harcourt, Brace.
Strachey, L., *Eminent Victorians*.
Tchekov, Anton, *Life and Letters of Anton Tchekov*, Doubleday, Doran.
Ward, Wilfrid, *The Life of John Henry Cardinal Newman*, Longmans, Green.
White, Andrew, *Life of Cavour*, Doubleday, Doran. (Star Series).
White, Andrew, *Seven Great Statesmen*, Doubleday, Doran. (Star Series).
Woodberry, George E., *Edgar Allan Poe*, Houghton, Mifflin.

LETTERS

Austen, Jane, *Letters*.
Carlyle, Thomas, *Letters*, Everyman's.
Chesterfield, Philip Dormer Stanhope, *Letters*.
Conrad, Joseph, *Letters*, (with life), Doubleday, Doran.
Cowper, William, *Letters*, Everyman's.
Crevecoeur, St. Jean de, *Letters from an American Farmer*, Everyman's.
Dickinson, John, *Letters from a Farmer in Pennsylvania*.
Hearn, Lafcadio, *Japanese Letters*, Houghton Mifflin.
Lamb, Charles, *Letters*, 2 vols., Everyman's.
Lane, Franklin K., *Letters*, Houghton Mifflin.
Lincoln, Abraham, *Speeches and Letters*, Everyman's.
Lowell, James Russell, *Letters*, Harper's.
Montagu, Lady Mary Wortley, *Letters*, Everyman's.
Nineteenth Century Letters, B. J. Rees, ed. Modern Student's

Library.

Osborne, Dorothy, *Letters to Sir William Temple*, Everyman's,
Pliny the Younger, *Letters*, 2 vols.
Roosevelt, Theodore, *Letters to His Children*.
Stevenson, Robert Louis, *Letters*, 4 vols., South Seas Edition.

ESSAYS AND CRITICISM

(Collections from the Works of Various Authors)

Alden, Raymond M., *Critical Essays of the Nineteenth Century*.
Brown, Rollo W., *The Writer's Art*, Harvard University Press.
A Century of English Essays, Everyman's.
Brown, Sharon, *Essays of Our Times*, Scott, Foresman.
Burke, Thomas, *The Book of the Inn*.
Criticism in America, (ed. J. E. Spingarn), Harcourt, Brace.
Legacy of Israel, (ed. E. R. Bevan & Charles Singer), Oxford.
Legacy of Greece, (ed. R. W. Livingstone), Oxford.
Legacy of Rome, (ed. Cyril Bailey), Oxford.
Legacy of the Middle Ages, (ed. C. G. Crump & E. F. Jacobs),
Oxford.
Lucas, E. V., *The Gentlest Art*, Macmillan.
Pence, R. W., *Essays by Present Day Writers*, Macmillan.
Saintsbury, George, *A Letter Book*, Harcourt, Brace.
Shepard, Odell, *Contemporary Essays*, Modern Student's Library.
Zeitlin, Jacob, *Seventeenth Century Essays*, Modern Student's
Library.

Essays and Critical Works of Individual Authors

Adams, Henry, *Mount St. Michel and Chartres*, Houghton, Mifflin.
Arnold, M., *Essays in Criticism* (both series), Everyman's.
Arnold, M., *Culture and Anarchy*, Macmillan.
Baring-Gould, S., *Curious Myths of the Middle Ages*, Longmans,
Green.
Babbitt, Irving, *Democracy and Leadership*, Houghton Mifflin.
Babbitt, Irving, *Literature and the American College*, Houghton
Mifflin.
Babbitt, Irving, *Masters of Modern French Criticism*, Houghton
Mifflin.
Babbitt, Irving, *The New Laokoon*, Houghton Mifflin.
Beerbohm, Max, *Yet Again*, Knopf.
Beerbohm, Max, *And Even Now*.
Beerbohm, Max, *More*.
Belloc, Hilaire, *On*, Doubleday, Doran.
Belloc, Hilaire, *On Everything*, Dutton.
Belloc, Hilaire, *On Nothing*.
Belloc, Hilaire, *This and That and The Other*.
Belloc, Hilaire, *Avril*, Dutton.
Benson, A. C., *From a College Window*, Putnam.
Benson, A. C., *Along the Road*, Putnam.
Benson, A. C., *Altar Fires*.
Birrell, Augustine, *Obiter Dicta: Second Series*, Warner Library.

Browne, Sir Thomas, *Religio Medici*, Everyman's.
 Brownell, W. C., *American Prose Masters*, (Modern Student's Library), Scribner's.
 Brownell, W. C., *Victorian Prose Masters*, Scribner's.
 Brownell, W. C., *The Genius of Style*, Scribner's.
 Brownell, W. C., *Standards*, Scribner's.
 Burrough's, John, *Under the Maples*, Houghton Mifflin.
 Burroughs, John, *Ways of Nature*, Houghton Mifflin.
 Burke, Edmund, *Reflections on the Revolution in France*.
 Burke, Thomas, *Out and About London*.
 Burke, Thomas, *Nights in London*.
 Canby, H. S., *Definitions*, Harcourt, Brace.
 Canby, H. S., *College Sons and College Fathers*, Harper's.
 Carlyle, T., *Heroes and Hero Worship*, Nelson Classics.
 Carlyle, T., *Sartor Resartus*, Everyman's.
 Chesterton, G. K., *Tremendous Trifles*, Dodd, Mead.
 Chesterton, G. K., *Varied Types*, Dodd, Mead.
 Chesterton, G. K., *Stevenson*.
 Collins, John Churton, *Essays and Studies*.
 Collins, John Churton, *Greek Influence on English Poetry*.
 Collins, John Churton, *Posthumous Essays*, (ed. L. C. Collins), Dutton.
 Cram, Ralph Adams, *The Substance of Gothic*, Marshall Jones.
 Crothers, S. M., *The Cheerful Giver*, Houghton Mifflin.
 Crothers, S. M., *The Gentle Reader*, Houghton Mifflin.
 Crothers, S. M., *The Pardoner's Wallet*, Houghton Mifflin.
 Curtis, George Wm., *Prue and I*, Everyman's.
 Curtis, George Wm., *Literary and Social Essays*, Harper's.
 De Quincey, Thomas, *The English Mail Coach*, (in *Essays*), Everyman's.
 De Quincey, Thomas, *The Confession of an English Opium Eater*, Everyman's.
 Dimnet, Abbe, *The Art of Thinking*.
 Dobson, Austin, *De Libris*, Macmillan.
 Dobson, Austin, *Four French Women*, Dodd, Mead.
 Elton, Oliver, *Modern Studies*.
 Emerson, Ralph Waldo, *Representative Men*, Everyman's.
 Emerson, Ralph Waldo, *Essays: First and Second Series*, Nelson Standard Library.
 Foerster, Norman, *American Criticism*.
 Frazer, J. G., *The Golden Bough*, Macmillan.
 Gosse, Edmund, *Aspects and Impressions*, Cassil & Co.
 Grahame, Kenneth, *Pagan Papers*.
 Grayson, David (Ray S. Baker), *Adventures in Contentment*, Doubleday.
 Grayson, David, (Ray S. Baker), *The Friendly Road*.
 Grierson, H. J. C., *The Background of English Literature*.
 Hazlitt, W., *Essays*.
 Hewlett, Maurice, *Extemporaneous Essays*.
 Hewlett, Maurice, *Last Essays*, Heineman.
 Holliday, Robert C., *Walking-Stick Papers*, Doubleday, Doran.
 Holmes, Oliver Wendell, *The Autocrat of the Breakfast Table*, Everyman's.
 Hunt, Leigh, *Essays*.

- Lamb, Charles, *Essays of Elia*, Nelson Classics.
- Landor, Walter Savage, *Imaginary Conversations*, J. M. Dent.
- Landowska, Wanda, (tr. by W. A. Bradley), *Music of the Past*.
- Lang, Andrew, *Adventures Among Books*, Longmans, Green.
- Lang, Andrew, *Books and Bookmen*.
- Lang, Andrew, *Essays in Little*.
- Lang, Andrew, *Letters to Dead Authors*, Scribner's.
- Lang, Andrew, *Lost Leaders*.
- Lanier, Sidney, *The English Novel*, Scribner's.
- Lowes, John L., *The Road to Xanadu*, Houghton Mifflin.
- Lucas, E. V., *Giving and Receiving*, Doubleday, Doran.
- Lynd, Robert, *Solomon in All His Glory*.
- Macaulay, Thomas Babington, *Essays*, Nelson Classics.
- Mackail, J. W., *Virgil*.
- McFee, Wm., *Swallowing the Anchor*.
- McFee, Wm., *An Ocean Tramp*.
- Meredith, George, *An Essay on Comedy*, (ed. Lane Cooper), Scribner's.
- Milne, A. A., *If I May*.
- Milne, A. A., *Not That It Matters*.
- More, Paul Elmer, *Shelburne Essays* (any one of the volumes), Putnam & others.
- Munson, Gorham N., *Destinations*, Sears.
- Murray, Gilbert, *The Classical Tradition in Poetry*, Harvard University Press.
- Newton, E. A., *Amenities of Book Collecting*, Atlantic Monthly Press.
- Newton, E. A., *A Magnificent Farce*, Atlantic Monthly Press.
- Nicholson, Meredith, *Man in the Street*, Scribner's.
- Pater, Walter, *Appreciations*, Macmillan.
- Pater, Walter, *The Renaissance*, Modern Library.
- Patmore, Coventry, *Principle in Art*, Duckworth.
- Patmore, Coventry, *Religio Poetae*.
- Perry, Bliss, *In Praise of Folly*, Houghton Mifflin.
- Quiller-Couch, Sir Arthur, *On the Art of Reading*.
- Quiller-Couch, Sir Arthur, *On the Art of Writing*, Putnam.
- Rand, E. K., *Ovid*, Houghton Mifflin.
- Repplier, Agnes, *Compromises*, Houghton Mifflin.
- Repplier, Agnes, *Points of Friction*, Houghton Mifflin.
- Repplier, Agnes, *Points of View*, Houghton Mifflin.
- Rudmose-Brown, T. B., *French Literary Studies*, John Lane.
- Ruskin, John, (any volume).
- Santayana, George, *Poetry and Religion*, Scribner's.
- Schauffler, Robert Haven, *The Joyful Heart*, Houghton Mifflin.
- Sedgwick, Henry Dwight, Jr., *Essays on Great Writers*, Houghton Mifflin.
- Shaw, G. B., *Dramatic Opinions and Essays*, Brentano.
- Showerman, Grant, *Horace*.
- Stevenson, R. L., *Familiar Studies of Men and Books*, Nelson Classics.
- Stevenson, R. L., *Memories and Portraits*, Nelson Classics.
- Stevenson, R. L., *Virginibus Puerisque*, Nelson Classics.
- Sherman, Stuart, *Americans*, Scribner's.
- Sherman, Stuart, *My Dear Cornelia*, Atlantic Monthly Press.

Sherman, Stuart, *On Contemporary Literature*, Henry Holt.
 Sherman, Stuart, *Points of View*, Scribner's.
 Strunsky, Simeon, *The Patient Observer*.
 Strunsky, Simeon, *Post- Impressions*, Dodd, Mead.
 Strunsky, Simeon, *Sinbad and His Friends*, Henry Holt.
 Tanner, W. M., *Essays and Essay Writing*, Atlantic Monthly Press.
 Thackeray, W. M., *Book of Snobs*.
 Thackeray, W. M., *English Humorists*, Everyman's.
 Thoreau, Henry David, *Walden*, Everyman's.
 Tomlinson, H. M., *London River*, Knopf.
 Tomlinson, H. M., *Old Junk*, Knopf.
 Weirick, Bruce, *From Whitman to Sandburg*, Macmillan.
 Wells, H. G., *First and Last*, Putnam.
 Whibley, Charles, *A Book of Scoundrels*, Dutton.
 Whibley, Charles, *Literary Portraits*, Macmillan.
 Whibley, Charles, *The Pageantry of Life*, Constable.
 Wyndham, George, *Essays in Romantic Literature*, Macmillan.

STANDARD PROSE FICTION

Austen, Jane, *Emma*, World Classics, Oxford.
 Austen, Jane, *Pride and Prejudice*, Modern Student's Library.
 Austen, Jane, *Sense and Sensibility*, Nelson Classics.
 Balzac, Honoré de, *Old Goriot*, Everyman's.
 Balzac, Honoré de, *Eugenie Grandet*, Nelson Classics.
 Balzac, Honoré de, *The Wild Ass's Skin*, Everyman's.
 Blackmore, R. D., *Lorna Doone*, Everyman's.
 Brontë, Emily Jane, *Wuthering Heights*, Nelson Classics.
 Brontë, Charlotte, *Jane Eyre*, Nelson Classics.
 Bunyan, John, *Pilgrim's Progress*, Modern Student's Library.
 Burney, Fanny, *Evelina*, Everyman's.
 Carroll, Lewis, *Alice in Wonderland*, Modern Library.
 Carroll, Lewis, *Through the Looking Glass*, Modern Library.
 Cervantes, Miguel de, *Don Quixote*, Everyman's.
 Cooper, James Fenimore, *The Pilot*.
 Cooper, James Fenimore, *The Prairie*, Everyman's.
 Cooper, James Fenimore, *The Spy*.
 Dana, Richard Henry, Jr., *Two Years Before the Mast*, Nelson Classics.
 Daudet, Alphonse, *Tartarin of Tarascon*, Everyman's.
 De Foe, Daniel, *Captain Singleton*, Everyman's.
 De Foe, Daniel, *Robinson Crusoe, Part I*, Everyman's.
 Dickens, Charles, *Bleak House*, Nelson Classics.
 Dickens, Charles, *David Copperfield*, Everyman's.
 Dickens, Charles, *Martin Chuzzlewitt*, Everyman's.
 Dickens, Charles, *Old Curiosity Shop*, Nelson Classics.
 Dickens, Charles, *Oliver Twist*, Nelson Classics.
 Dickens, Charles, *Pickwick Papers*, World Classics.
 Doyle, Sir Arthur Conan, *The White Company*.
 Dumas, Alexandre, *The Count of Monte Cristo*, Nelson Classics.
 Dumas, Alexandre, *The Three Musketeers*, Everyman's.
 Eliot, George, *Adam Bede*, Modern Student's Library.

Eliot, George, *Felix Holt*, Everyman's.
 Eliot, George, *Middlemarch*.
 Eliot, George, *Romola*, Nelson Classics.
 Eliot, George, *The Mill on the Floss*, Everyman's.
 Fielding, Henry, *Joseph Andrews*, Everyman's.
 Fielding, Henry, *Tom Jones*, Everyman's.
 Flaubert, Gustave, *Madame Bovary*, Modern Library.
 Gaskell, Elizabeth, *Cranford*, Nelson Classics.
 Goethe, Johann Wolfgang von, *Wilhelm Meister*, Everyman's.
 Goldsmith, Oliver, *The Vicar of Wakefield*, World Classics.
 Hardy, Thomas, *Far From the Madding Crowd*, Harper's Modern Classics.
 Hardy, Thomas, *A Pair of Blue Eyes*.
 Hardy, Thomas, *Tess of the D'Urbervilles*, Harper's Modern Classics.
 Hardy, Thomas, *The Mayor of Casteridge*, Harper's Modern Classics.
 Hardy, Thomas, *The Return of the Native*, Harper's Modern Classics.
 Hawthorne, Nathaniel, *The Blithedale Romance*, Everyman's.
 Hawthorne, Nathaniel, *The Marble Faun*, Everyman's.
 Hawthorne, Nathaniel, *The Scarlet Letter*, Modern Student's Library.
 Howells, W. D., *Hazard of New Fortunes*.
 Howells, W. D., *A Modern Instance*, Riverside College Classics, (Houghton Mifflin).
 Howells, W. D., *The Rise of Silas Lapham*, Riverside College Classics.
 Hughes, Thomas, *Tom Brown's School Days*, Everyman's.
 Hugo, Victor, *Les Misérables*, Everyman's.
 Hugo, Victor, *Notre Dame de Paris*, Everyman's.
 Hugo, Victor, *Toilers of the Sea*, Nelson Classics.
 Hugo, Victor, *Ninety Three*.
 James, Henry, *The American*, Riverside College Classics.
 James, Henry, *Daisy Miller*, Modern Library.
 James, Henry, *The Europeans*.
 James, Henry, *The Portrait of a Lady*.
 Johnson, Samuel, *Rasselas*.
 Kingsley, Charles, *Alton Locke*, Everyman's.
 Kingsley, Charles, *Westward Ho!*, Nelson Classics.
 Kipling, Rudyard, *Captains Courageous*, Doubleday, Doran. (School Edition).
 Kipling, Rudyard, *Kim*.
 Kipling, Rudyard, *The Light That Failed*.
 Loti, Pierre, *An Iceland Fisherman*.
 Lytton, Bulwer, *The Last Days of Pompeii*, Nelson Classics.
 Malory, Sir Thomas, *Morte d'Arthur*, Everyman's.
 Melville, Herman, *Moby Dick*, World Classics, Oxford.
 Melville, Herman, *Typee*, World Classics, Oxford.
 Meredith, George, *Diana of the Crossways*.
 Meredith, *Evan Harrington*, Modern Student's Library.
 Meredith, *The Egoist*.
 Meredith, George, *The Ordeal of Richard Feverel*, Modern Student's Library.

Pater, Walter, *Marius, the Epicurean*.
 Peacock, Thomas Love, *Maid Marian*.
 Phillpotts, Eden, *Children of the Mist*.
 Reade, Charles, *The Cloister and the Hearth*, Everyman's
 Reade, Charles, *Put Yourself in His Place*.
 Sand, George, *The Devil's Pool*, Everyman's.
 Scott, Sir Walter, *Guy Mannering*, Everyman's.
 Scott, Sir Walter, *Kenilworth*, Everyman's.
 Scott, Sir Walter, *Old Mortality*, Everyman's.
 Scott, Sir Walter, *Quentin Durward*, Everyman's.
 Scott, Sir Walter, *Rob Roy*, Everyman's.
 Scott, Sir Walter, *The Abbott*, Everyman's.
 Scott, Sir Walter, *The Antiquary*, Everyman's.
 Scott, Sir Walter, *The Bride of Lammermoor*, Everyman's.
 Scott, Sir Walter, *The Talisman*, Everyman's.
 Scott, Sir Walter, *Waverly*, Everyman's.
 Sienkiewicz, Henryk, *Quo Vadis*, Nelson Classics.
 Sienkiewicz, Henryk, *With Fire and Sword*.
 Stendhal, (Henri Beyle), *The Chartreuse of Parma*.
 Stevenson, Robert Louis, *Dr. Jekyll and Mr. Hyde*, and *The Merry Men*, Nelson Classics.
 Stevenson, Robert Louis, *Kidnapped*, Everyman's.
 Stevenson, Robert Louis, *St. Ives*.
 Stevenson, Robert Louis, *The Ebb Tide*.
 Stevenson, Robert Louis, *The Master of Ballantrae*, Modern Student's Library.
 Sudermann, Hermann, *Dame Care*, Modern Library.
 Swift, Jonathan, *Gulliver's Travels*, Everyman's.
 Thackeray, W. M., *Henry Esmond*, Everyman's.
 Thackeray, W. M., *Pendennis*, Everyman's.
 Thackeray, W. M., *The Newcomes*, Everyman's.
 Thackeray, W. M., *The Virginians*, Everyman's.
 Thackeray, W. M., *Vanity Fair*, Everyman's.
 Tolstoi, Leo N., *Anna Karenina*, Everyman's.
 Tolstoi, Leo N., *The Resurrection*.
 Tolstoi, Leo N., *War and Peace*, Everyman's.
 Trollope, Anthony, *Barchester Towers*, Modern Student's Library.
 Trollope, Anthony, *Dr. Thorne*, Everyman's.
 Trollope, Anthony, *The Warden*.
 Twain, Mark, *The Prince and the Pauper*, Harper's Modern Classics.
 Twain, Mark, *The Mysterious Stranger*.
 Turgenyev, Ivan, *Fathers and Children*, Everyman's.
 Turgenyev, Ivan, *Virgin Soil*, Everyman's.

CONTEMPORARY PROSE FICTION

(Published Since 1900)

Bennett, Arnold, *Buried Alive*, Brentano.
 Bennett, Arnold, *Clayhanger*, E. P. Dutton.
 Bennett, Arnold, *The Old Wives' Tale*, Doubleday, Doran. (Educational Edition).
 Bojer, Johan, *The Great Hunger*, Moffat, Yard.

Boyd, James, *Drums*, Scribner's.
 Boyd, James, *Marching On*, Scribner's.
 Butler, Samuel, *Erewhon*, Modern Library.
 Butler, Samuel, *The Way of All Flesh*, Modern Library.
 Byrne, Donn, *Messer Marco Polo*, Century.
 Cather, Willa, *A Lost Lady*, Knopf.
 Cather, Willa, *Death Comes to the Archbishop*, Knopf.
 Cather, Willa, *My Antonia*, Houghton Mifflin.
 Cather, Willa, *The Professor's House*, Knopf.
 Chesterton, G. K., *The Man Who Was Thursday*, Modern Library.
 Conrad, Joseph, *Lord Jim*, Doubleday, Doran. (Educational Edition).
 Conrad, Joseph, *Nostrømo*.
 Conrad, Joseph, *Romance*.
 Conrad, Joseph, *The Nigger of the Narcissus*.
 Conrad, Joseph, *The Rescue*.
 Conrad, Joseph, *The Rover*.
 Conrad, Joseph, *Typhoon*.
 Conrad, Joseph, *Victory*, Doubleday, Doran. (Educational Edition).
 De Morgan, William, *Alice for Short*, Henry Holt.
 De Morgan, William, *Joseph Vance*, Henry Holt.
 Dostoevski, Feodor, *Crime and Punishment*, Everyman's.
 Dostoevski, Feodor, *The Brothers Karamazov*, Everyman's.
 Douglas, Norman, *South Wind*.
 France, Anatole, *At the Sign of the Reine Pedauque*, Modern Library.
 France, Anatole, *My Friend's Book*, John Lane.
 France, Anatole, *Penguin Island*, John Lane.
 France, Anatole, *The Crime of Sylvester Bonnard*, Modern Library.
 Galsworthy, John, *The Country House*.
 Galsworthy, John, *The Forsyte Saga*, Scribner's.
 Galsworthy, John, *The Patrician*, Modern Student's Library.
 Galsworthy, John, *The Silver Spoon*, Scribner's.
 Galsworthy, John, *The White Monkey*, Scribner's.
 Galsworthy, John, *Swan Song*, Scribner's.
 Gissing, George, *New Grub Street*, Modern Library.
 Glasgow, Ellen, *Barren Ground*, Doubleday, Doran.
 Gorki, Maxim, *The Spy*, B. W. Huebsch.
 Gogol, Nikolay, *Dead Souls*, Knopf.
 Hamsun, Knut, *The Growth of the Soil*, Knopf.
 Hemon, Louis, *Maria Chapdelaine*, Macmillan.
 Hergesheimer, Joseph, *Java Head*, Knopf.
 Hergesheimer, Joseph, *The Three Black Pennys*, Knopf.
 Hudson, *Green Mansions*, Modern Library.
 Lagerlof, Selma, *The Story of Gosta Berling*, American-Scandinavian Foundation.
 Lewis, Sinclair, *Arrowsmith*, Harcourt, Brace.
 Lewis, Sinclair, *Babbitt*, Harcourt, Brace.
 Lewis, Sinclair, *Main Street*, Harcourt, Brace.
 Masefield, John, *Sard Harker*, Macmillan.
 McFee, William, *Command*, Doubleday, Doran.

Moore, George, *Esther Waters*, H. S. Stone.
 Moore, George, *Heloise and Abelard*, Boni & Liveright.
 Montague, C. E., *Disenchantment*.
 Reymont, Ladislav, *The Peasants*, Knopf.
 Rolland, Romain, *Jean Christophe*, Henry Holt.
 Rolvaag, O. E., *Giants in the Earth*.
 Rolvaag, O. E., *Peder Victorious*.
 Shaw, George Bernard, *An Unsocial Socialist*, Modern Library.
 Swinnerton, Frank, *Nocturne*, Doubleday, Doran.
 Swinnerton, Frank, *Young Felix*.
 Tarkington, Booth, *Alice Adams*.
 Tomlinson, H. M., *Gallions Reach*.
 Undset, Sigrid, *Kristin Lavransdatter*.
 Walpole, Hugh, *Fortitude*, Doubleday, Doran.
 Walpole, Hugh, *The Cathedral*, Doubleday, Doran. (Educational Edition).
 Wells, H. G., *The Research Mangle*, Macmillan.
 Wells, H. G., *Tono-Bungay*, Duffield.
 Wharton, Edith, *Ethan Frome*, Modern Student's Library.
 Wharton, Edith, *Old New York*, Appleton.
 Wharton, Edith, *The Age of Innocence*, Appleton.
 Wilder, Thornton, *The Bridge of San Luis Rey*, Boni & Liveright.

SHORT STORIES

MISCELLANEOUS COLLECTIONS

(Usually with Introduction and Notes)

Ashmum, Margaret, *Types of the Short Story*, Scott, Foresman.
 Baldwin, Charles S., *American Short Stories*, Longmans, Green.
 Cody, Sherwin, *World's Greatest Short Stories*, McClurg.
 Cross, E. A., *The Short Story*, McClurg.
 Dawson, W. J. and Coningsby, *The Great English Short Story Writers*, Harper's.
 Hart, Nina, and Perry, Edna M., *Representative Short Stories*, Macmillan.
 Heydrick, Benjamin A., *Types of the Short Story*, Scott, Foresman.
 Jessup, Alexander, and Canby, Henry S., *The Book of Short Stories*, Appleton.
 Jessup, Alexander, and Canby, Henry S., *Little French Masterpieces*, 6 vols., (Flaubert, Merimee, Gautier, Balzac, Daudet, Maupassant), Putnam.
 Masson, T. L., *Short Stories from "Life"*, Doubleday.
 O'Brien, Edward J., *The Best Short Stories of 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928*, Small, Maynard.
 Patten, William, *Great Short Stories*, 3 vols., Collier.
 Pence, R. W., *Short Stories by Present-Day Authors*.
 Sherman, Stuart P., *A Book of Short Stories*, Henry Holt.
 Trent, W. T., and Henneman, J. B., *The Best American Tales*, Crowell.

VOLUMES OF STORIES BY ONE AUTHOR

- Aldrich, Thomas B., *Marjorie Daw and Other People*.
 Allen, James Lane, *Flute and Violin*.
 Barrie, James M., *Auld Licht Idylls*, Scribner's.
 Barrie, James M., *A Widow in Thurms*, Scribner's.
 Bercovici, Konrad, *Ghitza, and Other Romances of Gipsy Blood*,
 Boni & Liveright.
 Burke, Thomas, *Limehouse Nights*.
 Cable, George W., *Old Creole Days*, Scribner's.
 Chekhov, Anton, *Stories of Russian Life*, Scribner's.
 Clemens, S. C., (Mark Twain), *The Man Who Corrupted Hadley-
 burg, and Other Stories*, Harper's.
 Conrad, Joseph, *A Set of Six*.
 Conrad, Joseph, *Tales of Unrest*, Scribner's.
 Conrad, Joseph, *Youth, etc.*, Doubleday, Doran.
 Crane, Stephen, *Wounds in the Rain*, Knopf.
 Davis, Richard Harding, *Van Bibber and Others*, Harper's.
 Davis, Richard Harding, *The Lion and the Unicorn*.
 Dostoevski, F. M., *Short Stories*, Macmillan.
 Doyle, A. Conan, *The Adventures of Sherlock Holmes*, Harper's.
 Freeman, Mary E. W., *A Humble Romance*, Harper's.
 Freeman, Mary E. W., *A New England Nun*.
 Garland, Hamlin, *Main-Travelled Roads*, Macmillan.
 Garland, Hamlin, *Prairie Folk*, Macmillan.
 Gautier, Theophile, *The Mummy's Foot, and Other Stories*,
 Scribner's.
 Halevy, Ludovic, *Parisian Points of View*, Harper's.
 Hardy, Thomas, *Life's Little Ironies*, Harper's.
 Hardy, Thomas, *Wessex Tales*, Harper's.
 Harris, J. C., *Nights With Uncle Remus*.
 Harris, J. C., *Free Joe and Other Georgian Sketches*, Scribner's.
 Harte, Bret, *The Luck of Roaring Camp and Other Stories*.
 Harte, Bret, *Tales of the West*, Nelson Classics.
 Hawthorne, Nathaniel, *Mosses from An Old Manse*, Houghton
 Mifflin.
 Hawthorne, Nathaniel, *Twice Told Tales*.
 "O. Henry," *Roads of Destiny*.
 "O. Henry," *The Four Million*.
 "O. Henry," *Heart of the West*.
 Hewlett, Maurice, *Little Novels of Italy*, Macmillan.
 "Anthony Hope," *Dolly Dialogues*, Henry Holt.
 James, Henry, *A Passionate Pilgrim*, Scribner's.
 James, Henry, *The Wheel of Time*, Harper's.
 James, Henry, *Travelling Companions*, Boni & Liveright.
 Jewett, Sarah Orne, *Tales of New England* (8 Best Stories),
 Houghton Mifflin.
 Jewett, Sarah Orne, *The Queen's Twin*, Houghton Mifflin.
 Kipling, Rudyard, *Plain Tales from the Hills*, Burt.
 Kipling, Rudyard, *The Jungle Book*, Doubleday, Doran. (School
 Edition).
 Kipling, Rudyard, *Selected Stories*, Doubleday, Doran.
 Kipling, Rudyard, *Soldiers Three*, Modern Library.
 London, Jack, *The Love of Life*, Macmillan.

Mansfield, Katherine, *Bliss, and Other Stories*, Knopf.
 Maupassant, Guy de, *The Odd Number*, Harper's.
 Merimeé, Prosper, *Works*.
 Merrick, Leonard, *Whispers About Women*, E. Nash.
 Norris, Frank, *A Deal in Wheat*, Doubleday, Doran.
 Page, Thomas Nelson, *In Ole Virginia*, Scribner's.
 Page, Thomas Nelson, *The Burial of the Guns*, Scribner's.
 Poe, Edgar Allan, *Short Stories*, (Tales).
 Pushkin, A. S., *Prose Tales*.
 Stevenson, R. L., *New Arabian Nights*, Nelson Classics.
 Stevenson, R. L., *The Merry Men*, Scribner's.
 Stockton, Frank R., *The Lady, or The Tiger*, Scribner's.
 Thompson, Maurice, *Hoosier Mosaics*.
 Tolstoi, Count Leo, *Twenty-Three Tales*, World's Classics, Oxford.
 Turgeniev, Ivan, *The Jew, and Other Stories*.
 Wharton, Edith, *The Greater Inclination*, Scribner's.
 Wharton, Edith, *Tales of Men and Ghosts*, Scribner's.
 Wharton, Edith, *The Descent of Man*, Scribner's.

DRAMA (Foreign)

(Two or more plays are to be regarded as equivalent to a single book).

Aeschylus, *Agamemnon*, (Translated by Gilbert Murray), Oxford.
 Aeschylus, *Choephoroi*, (Translated by Gilbert Murray), Oxford.
 Aeschylus, *Prometheus*, (Translated by Gilbert Murray), Oxford.
 Bjornson, Bjornstjerne, (Norwegian), *The Gauntlet*.
 Bjornson, Bjornstjerne, (Norwegian), *Beyond Our Power*.
 Chekhov, Anton, (Russian), *The Cherry Orchard*.
 Corneille, Pierre, (French), *The Cid*.
 Corneille, Pierre, (French), *Polyeucte*.
 Euripides, *Iphigenia in Taurus*, (Translated by Gilbert Murray), Oxford.
 Euripides, *Alcestis*, (Translated by Gilbert Murray), Oxford.
 Euripides, *Electra*, (Translated by Gilbert Murray), Oxford.
 Euripides, *Medea*, (Translated by Gilbert Murray), Oxford.
 Goethe, Johann Wolfgang, (German), *Faust*, (Translated by Taylor).
 Goethe, Johann Wolfgang, (German), *Goetz Von Berlichingen*, (Translated by Sir W. Scott).
 Hauptmann, Gerhart, (German), *Before Dawn*.
 Hauptmann, Gerhart, (German), *The Weavers*.
 Hauptmann, Gerhart, (German), *The Sunken Bell*.
 Hugo, Victor, (French), *Hernani*.
 Hofmannsthal, Hugo, (Austrian), *Death and the Fool*.
 Hofmannsthal, Hugo, (Austrian), *The Rose-Bearer*.
 Ibsen, Henrik, (Norwegian), *Brand*.
 Ibsen, Henrik, (Norwegian), *The Doll's House*.
 Ibsen, Henrik, (Norwegian), *Pillars of Society*.
 Lessing, Gotthold Ephraim, (German), *Nathan the Wise*.
 Maeterlinck, Maurice, (French), *The Blue Bird*.
 Maeterlinck, Maurice, (French), *The Intruder*.
 Maeterlinck, Maurice, (French), *The Interior*, Modern Library.
 Moliere, (French), *The Doctor in Spite of Himself*, Modern Library.

Moliere, (French), *The Learned Ladies*, Modern Library.
 Moliere, (French), *Tartuffe*, Modern Library.
 Racine, (French), *Andromaque*.
 Racine, (French), *Phedre*.
 Rostand, Edmond, (French), *Cyrano de Bergerac*.
 Schiller, (German), *Maria Stuart*.
 Schiller, (German), *Wallenstein*.
 Schiller, (German), *William Tell*.
 Sophocles, *Oedipus the King*, (Translated by Richard G. Jebb), Oxford.
 Sophocles, *Antigone*, (Translated by R. Whitelaw), Oxford.
 Sophocles, *Electra*, (Translated by R. Whitelaw), Oxford.
 Sudermann, Hermann, (German), *Magda*.
 Sudermann, Hermann, (German), *John the Baptist*.
 Tolstoi, Count Leo, (Russian), *The Power of Darkness*.

DRAMA (English and American)

Barrie, Sir James M., *The Admirable Crichton*.
 Barrie, Sir James M., *Quality Street*, Scribner's.
 Barrie, Sir James M., *What Every Woman Knows*, Scribner's.
Bohemian Club, The Grove Players of, three volumes, H. S. Crocker.
 Drinkwater, John, *Abraham Lincoln*, Houghton Mifflin.
 Drinkwater, John, *Oliver Cromwell*, Houghton Mifflin.
 Dunsany, Lord, *Gods of the Mountain*, (5 plays), Rennersley.
 Dunsany, Lord, *Plays of Gods and Men*, (4 plays), J. W. Luce.
 Fitch, Clyde, *The Climbers*, Little, Brown.
 Fitch, Clyde, *Beau Brummel*, John Lane.
 Fitch, Clyde, *The Girl with Green Eyes*, Macmillan.
 Galsworthy, John, *The Silver Box*, Scribner's.
 Galsworthy, John, *Justice*, Scribner's.
 Galsworthy, John, *Strife*, Scribner's.
 Goldsmith, Oliver, *She Stoops to Conquer*, Everyman's.
 Gregory, Lady, *New Comedies*, Putnam.
 Gregory, Lady, *Irish Folk History Plays*, Putnam.
 Gregory, Lady, *Seven Short Plays*.
 Jones, Henry, *Saints and Sinners*.
 Jones, Henry, *Michael and His Lost Angel*, Macmillan.
 Jones, Henry, *The Liars*, Little, Brown.
 Mackay, Percy, *Jeanne d'Arc*, Macmillan.
 Mackay, Percy, *The Scarecrow*, Macmillan.
 Phillips, Stephen, *The Sin of David*, Macmillan.
 Phillips, Stephen, *Paolo and Francesca*, Houghton Mifflin.
 Phillips, Stephen, *Nero*.
 Pinero, Sir Arthur Wing, *The Second Mrs. Tanqueray*.
 Pinero, Sir Arthur Wing, *Trelawney of the Wells*.
 Pinero, Sir Arthur Wing, *The Thunderbolt*.
 Pinero, Sir Arthur Wing, *Sweet Lavendar*.
 Shakespeare, any play.
 Shaw, George Bernard, *Plays Pleasant and Unpleasant*, Brentano.
 Shaw, George Bernard, *Three Plays for Puritans*, Brentano.
 Shaw, George Bernard, *Man and Superman*, Brentano.
 Shaw, George Bernard, *Misalliance*, etc., Brentano.

Sheridan, R. B., *The Rivals*, Everyman's.
 Sheridan, R. B., *The School for Scandal*, Everyman's.
 Synge, John Millington, *The Tinker's Wedding*.
 Synge, John Millington, *The Well of the Saints*, etc.
 Synge, John Millington, *Riders to the Sea*.
Vagabond Plays, Norman Remington Company.
 Wilde, Oscar, *The Importance of Being Earnest*, Modern Library.
 Wilde, Oscar, *Lady Windermere's Fan*, Modern Library.
 Wilde, Oscar, *A Woman of No Importance*, Modern Library.
 Yeats, William B., *The Land of Heart's Desire*, Macmillan.
 Yeats, William B., *Deirdre*, Macmillan.
 Yeats, William B., *Cathleen ni Houlihan*, Macmillan.
 Yeats, William B., *The Hour Glass*, Macmillan.

POETRY

A Few Books About Poetry

Alden, R. M., *An Introduction to Poetry*, Henry Holt.
 Auslander, J. and Hill, F. E., *The Winged Horse*.
 Bradley, A. C., *Oxford Lectures on Poetry*, Macmillan.
 Courthope, W. J., *History of English Poetry*, (any volume).
 Eastman, Max, *Enjoyment of Poetry*, Scribner's.
 Gardiner, J. H., *The Bible as English Literature*.
 Ker, W. P., *The Art of Poetry*, Oxford.
 Landis, Paul, *The Study of Poetry*, Thomas Nelson and Sons.
 Lowes, John L., *Convention and Revolt in Poetry*, Houghton Mifflin.
 Neilson, William A., *Essentials of Poetry*, Houghton Mifflin.
 Perry, Bliss, *A Study of Poetry*, Houghton Mifflin.
 Wilkinson, Marguerite, *New Voices*, (revised), Macmillan.

POEMS AND COLLECTIONS OF POEMS

(For standard English and American poets such as Browning, Burns, Byron, Dryden, Keats, Longfellow, Milton, Pope, Shakespeare, Shelley, Spenser, Tennyson, Whittier, and Wordsworth, the student is referred to the Cambridge editions published by the Houghton Mifflin Company and to the Oxford University Press editions of standard authors. The Cambridge editions are the more expensive, but contain fuller introductions and notes).

Bernbaum, Ernest, *English Poets of the Eighteenth Century*, Modern Student's Library.
 Binet, Stephen Vincent, *John Brown's Body*.
 Brooke, Rupert, *Collected Poems*, Dodd, Mead.
 Campbell, W., *The Oxford Book of Canadian Verse*.
 Davies, William, *Collected Poems*, Knopf.
 Dobson, Austin, *Poems*, Oxford.
 Frost, R., *North of Boston*, *A Boy's Will*, *New Hampshire*, Henry Holt.
 Homer, *Iliad*. Famous translations are those of Chapman, Pope, Cowper, Bryant, (Riverside Literature Series, Houghton Mifflin), and the prose translation of Lang, Leaf, and Myers, (Macmillan).

- Homer, *Odyssey*. Famous translations are those of the poets mentioned under the *Iliad*, and of Butcher and Lang, (Macmillan).
- Jerrold, W. and Leonard, R. M., *A Century of Parody and Imitation*, Oxford.
- Kipling, Rudyard, *Collected Poems*.
- Kittredge, G. L., *English and Scottish Popular Ballads*, Houghton Mifflin.
- Laing, G. J., *Masterpieces of Latin Literature*, (partly prose), selected from the best English translations, Houghton Mifflin.
- Leonard, R. M., *A Book of Light Verse*, (an anthology), Oxford.
- Lindsay, V., *Collected Poems*, Macmillan.
- Lockwood, L. E., *Collection of Sonnets*, (from Wyatt to the present time), Oxford.
- Mackaye and Tatlock, *Modern Reader's Chaucer*, Macmillan.
- Masefield, J., *Collected Poems*, Macmillan.
- Masters, E. J., *Spoon River Anthology*, Macmillan.
- Millay, Edna St. Vincent, *Renascence and Other Poems, A Few Figs from Thistles*, Harper's.
- Monroe and Henderson, *New Poetry*, (new and enlarged edition), Macmillan.
- Nibelungenlied*, (translated by A. W. Way), Cambridge University Press.
- Noyes, Alfred, *Collected Poems*.
- Palgrave, F. T., *The Golden Treasury*, First series and supplement, Oxford.
- Quiller-Couch, Sir Arthur, *The Oxford Book of English Verse*.
- Rittenhouse, Jessie B., *The Little Book of Modern Verse*, Riverside College Classics, Houghton Mifflin.
- Rittenhouse, Jessie B., *The Second Book of Modern Verse*, Riverside College Classics, Houghton Mifflin.
- Robinson, John Arlington, *Cavendar's House*.
- Sasson, Siegfried, *The Old Huntsman and Other Poems, Counter Attack and Other Poems*, E. P. Dutton.
- Scott, Lady Sybil, *A Book of the Sea*, (anthology), Oxford.
- Song of Roland*, (translated by A. W. Way), Cambridge University Press.
- Teasdale, Sara, *Rivers to the Sea, Love Songs, Flame and Shadow*, Macmillan.
- Untermeyer, Louis, *Modern American Poetry*, (revised and enlarged), Harcourt, Brace.
- Untermeyer, Louis, *Modern British Poetry*, (revised and enlarged), Harcourt, Brace.
- Van Doren, Mark, *Anthology of World Poetry*.
- Volsunga Saga*, (Wm. Morris in Camelot Series).
- Whitman, Walt, *Poems*, Modern Library.
- Wright, J. H., *Masterpieces of Greek Literature*, (partly prose), selected from the best English translations, Houghton Mifflin.

CALENDAR—B

RHETORIC 2—FIRST SEMESTER

(LS stands for *Literary Studies for Freshman Composition* and RPB for *Freshman Rhetoric and Practice Book*. Rand's *Freshman Tutor* is recommended for students who are poor in sentence construction, punctuation, etc. Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS.

Problems In Exposition

- Sept. 18 (Wed.)—Announcements, explanations, and assignments.
- Sept. 20 (Fri.)—RPB 121-140: Organization of material and the outline. Also study the structure of Bacon's "Of Friendship," LS 439-445.
- Sept. 23 (Mon.)—Theme 1: A complete sentence outline of Bacon's "Of Friendship." In class, at the discretion of the instructor, announcements about the Supplementary Reading will be made.
- Sept. 25 (Wed.)—"The Great-minded Man," "A Gentleman," and "The Ideal Citizen," LS 343-350. The ideas of these essays will be compared and discussed in class.
- Sept. 27 (Fri.)—"To his Son, Philip Sidney," "To his Son, Philip Stanhope," and "From a Self-made Merchant to his Son," LS 350-362.
- Sept. 30 (Mon.)—Theme 2: To be related to the two preceding recitations, as the instructor directs. (450-600 words).
- Oct. 2 (Wed.)—RPB 174-188: Investigation in the Library. One of the two long expository themes (Theme 7 and Theme 11) is to be based upon investigation in the Library.
- Oct. 4 (Fri.)—Theme 3: Impromptu. List to be submitted of five or more expository subjects in which the student is personally interested and on which he is competent to write. The instructor will select one of these for Theme 7 (1200 words in length, due Oct. 30). The selection of really profitable subjects will require time and effort. (For suggestions, not subjects, see Assignment RPB 103-106). Students of instructors who are assigning library work in connection with the long theme should see for suggestions, not subjects, RPB 155-156.

B

- Oct. 7 (Mon.)—"The Idea of Progress," LS 508-531. Study content and organization of the first half of the essay.
- Oct. 9 (Wed.)—"The Idea of Progress," LS 508-531. Study content and organization of the second half of the essay.
- Oct. 11 (Fri.)—Theme 4: A complete sentence outline of "The Idea of Progress."
- Oct. 14 (Mon.)—"Of the Education of Children," (Montaigne) LS 362-384. Be prepared to discuss the ideas.
- Oct. 16 (Wed.)—"Of Education" (Milton) LS 384-395. Be prepared to discuss the ideas.
- Oct. 18 (Fri.)—Theme 5: Thesis and sentence outline for Theme 7.
- Oct. 21 (Mon.)—"The New Definition of the Cultivated Man," LS 409-423. Compare the views with those of Montaigne and Milton.
- Oct. 23 (Wed.)—Theme 6: 450-600 words on a subject arising from the essays on education.
- Oct. 25 (Fri.)—"On Friendship," (Cicero) LS 423-429, and "Of Friendship," (Bacon) LS 439-445: A study in contrasts of manner and content.
- Oct. 28 (Mon.)—"Of Friendship," (Montaigne) LS 429-439. Contrast and compare with the two essays of the preceding assignment.
- Oct. 30 (Wed.)—Theme 7: First long exposition (1200 words).
- Nov. 1 (Fri.)—"The Trial and Death of Socrates," LS 445-478. Be prepared to discuss the ideas of the first half.
- Nov. 4 (Mon.)—"The Trial and Death of Socrates." Study the second half.
- Nov. 6 (Wed.)—"In Praise of Freedom," LS 478-495. Be prepared to discuss the ideas.
- Nov. 8 (Fri.)—Theme 8: 450-600 words on a subject arising from the three preceding assignments.

- Nov. 11 (Mon.)—"The Downfall of Classical Physics," LS 495-508. Be prepared to discuss the content.
- Nov. 13 (Wed.)—Theme 9: Thesis and outline for the second long exposition, Theme 11.
- Nov. 15 (Fri.)—RPB 418-440: Validity of Reasoning.
- Nov. 18 (Mon.)—Theme 10: A written test on the Validity of Reasoning: RPB 418-440.
- Nov. 20 (Wed.)—"Relation of Forests to Stream Control," RPB 465-473: A study of methods for the critical reading of magazine articles. Apply the tests for valid reasoning to this article.
- Nov. 22 (Fri.)—"Forests and Floods," RPB 473-483. Determine whether this essay or the one of the preceding assignment presents the stronger reasoning.
- Nov. 25 (Mon.)—Theme 11: Second long exposition (1200 words).
- Nov. 27 (Wed.)—"The Criterion," LS 540-553. Discuss the content.
- Dec. 2 (Mon.)—A continuance of the preceding assignment.

Description and Narration

- Dec. 4 (Wed.)—RPB 411-417: The Four Forms of Discourse. Study carefully the selections at the end of the chapter. Also study "A Mere Young Gentleman of the University," "Lawyers," "Doctors," and "Don John of Austria and William of Orange," LS 553-560, to determine the extent of the blending of the forms of discourse.
- Dec. 6 (Fri.)—RPB 493-507: Technique of Description. Study carefully the illustrative selections.
- Dec. 9 (Mon.)—Theme 12: A descriptive theme as assigned by the instructor in accordance with the preceding assignment.

- Dec. 11 (Wed.)—RPB 508-528: Imaginative Description. Also study "The Great Barn and the Sheep-Shearers," "Meeting by Moonlight," and "The Spell of Etna," LS 566-569.
- Dec. 13 (Fri.)—"Mr. and Mrs. Bennett," "Gradgrind," "The Aristocrat of the Woods," LS 560-566 and "Mrs. Jellyby," and "The Crime," LS 571-589. Study the description.
- Dec. 16 (Mon.)—Theme 13: A theme in which description is used artistically as a supporting medium, in accordance with the two preceding assignments.
- Dec. 18 (Wed.)—RPB 529-561: The Narrative of Incident. During the next few assignments the student should be selecting his subject for Theme 16. See the assignments for Jan. 8 and Jan. 17.
- Dec. 20 (Fri.)—"The Dalton Gang," and "Parson Adams and Parson Trulliber," LS 606-614 and "Life is all a Variorum," "The Miracle," and "A Creole Mystery," LS 630-650. (These narratives may possibly give suggestions for subjects for the long narrative, Theme 15).
- Jan. 6 (Mon.)—Theme 14: Impromptu.
- Jan. 8 (Wed.)—"The Hollow Tree," "Chowder," "The Wind on the Heath," "Cuff and Dobbin," and "The Tin Box," LS 589-606 and "The Pope is Dead," LS 650-655. Hand in a plan or synopsis for Theme 16.
- Jan. 10 (Fri.)—Theme 15: A narrative of 500 words based on personal experience or observation in accordance with the models of the previous assignment.
- Jan. 13 (Mon.)—RPB 561-573 and 585-602: Technique of the Short Story illustrated by two examples. Study carefully the technique in relation to the examples.
- Jan. 15 (Wed.)—"The Two Apples," "Wakefield," "Among the Corn-Rows," and "Little Soldier," LS 655-684. Study the technique.
- Jan. 17 (Fri.)—Theme 16: A long narrative (1500 words). Unless the instructor otherwise directs, this theme is to be based on fact.
- Jan. 20 (Mon.)—To be assigned by the instructor.

CALENDAR—C

RHETORIC 1—SECOND SEMESTER

(T stands for *Essays of the Past and Present* by Warner Taylor; and RPB for *Freshman Rhetoric and Practice Book* by Jefferson, Peckham, and Wilson. Rand's *Freshman Tutor* is recommended for students who are poor in sentence construction, punctuation, etc. Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS.

Feb. 5 (Wed.)—Preliminary Exercises.

Feb. 7 (Fri.)—Preliminary Exercises.

Feb. 10 (Mon.)—Preliminary Exercises.

Feb. 12 (Wed.)—"Pigskin Preferred," T 207, "Loafing," T 301, "Rhetoric 21," T 419, and "New Orleans," T 485. Study the structure and paragraphing.

Feb. 14 (Fri.)—"Brute Neighbors," T 453, "Wrens and Titlarks," T 464, "A Jungle Labor-union," T 467, and "A Fine Gentleman," T 499.

Feb. 17 (Mon.)—Theme 1, as assigned by the instructor to exemplify characteristics illustrated in the models previously studied. Before writing the theme, read Chapters I and VII of RPB. In class, at the discretion of the instructor, the hour will be taken up with (1) explanations about the Manual, (2) a discussion of the ethics of composition, (3) announcements about the Supplementary Reading, and (4) an announcement of the semester spelling test—a test to be based on the words in Chapter III and in Appendix A and Appendix B of RPB.

Feb. 19 (Wed.)—RPB 330-340: Use of the Dictionary. Bring to class *Webster's Collegiate Dictionary* (or its equivalent) for use in the discussion of the exercise on page 331 of RPB.

Feb. 21 (Fri.)—Theme 2: A written test on the review material in RPB 1-50. The papers will be rated both on content and form.

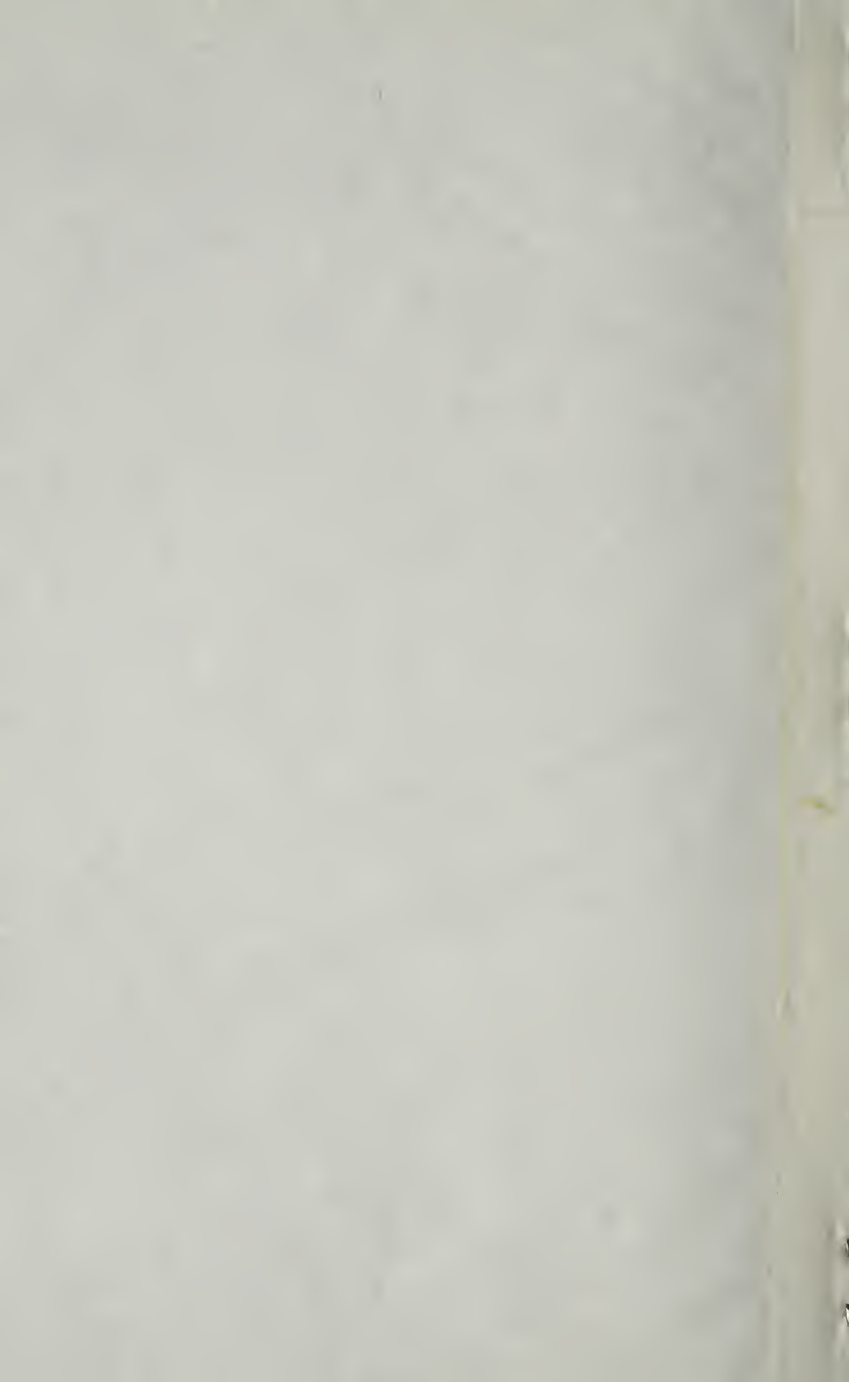
Exposition, Whole Composition, and Paragraph

Feb. 24 (Mon.)—RPB 101-115: Methods of Exposition. Apply the principles discussed to "Personal Style," T 342. Study the structure and methods of exposition.

- Feb. 26 (Wed.)—"Literature," T 394. Study the methods of exposition and the structure.
- Feb. 28 (Fri.)—Theme 3: An expository theme in which are used some of the expository methods previously studied and a careful plan of organization. Be prepared to discuss in class "Books," T 388.
- Mar. 3 (Mon.)—RPB 121-140: Organization of material and the outline. Study carefully the analyses RPB 128-133.
- Mar. 5 (Wed.)—Theme 4: A complete sentence outline of "Personal Style," T 342.
- Mar. 7 (Fri.)—RPB 191-216: Paragraph Unity, Emphasis, and Coherence. Study carefully the illustrative paragraphs.
- Mar. 10 (Mon.)—RPB 216-222: Writing the Paragraph. Study carefully the illustrative paragraphs. Also study the paragraphing of "Review of Arrowsmith," T 422.
- Mar. 12 (Wed.)—Theme 5: Related paragraphs as assigned by the instructor (350-500 words).
- Mar. 14 (Fri.)—"The Philosophy of Composition," T 305: A study in structure.
- Mar. 17 (Mon.)—"Is Progress a Delusion?" T 185. Study the organization.
- Mar. 19 (Wed.)—Theme 6: A complete sentence outline of "Is Progress a Delusion?" T 185.
- Mar. 21 (Fri.)—"Abraham Lincoln," T 98, "Comfort," T 145, "Let There be Ivy," T 203, "Dream Children," T 245, "On Being Found Out," T 284, "Literary Burrowing," T 402. Study the paragraphing, the structure, and the method of exposition.
- Mar. 24 (Mon.)—Theme 7: An expository theme of 450-600 words. The theme is to be carefully developed in thought and to be carefully paragraphed and constructed.
- Mar. 26 (Wed.)—"On Some Technical Elements of Style in Literature," T 318, first half. Study the content.

- Mar. 28 (Fri.)—"On Some Technical Elements of Style in Literature," T 318, second half. Study the content.
- Mar. 31 (Mon.)—Theme 8: A complete sentence outline of "On Some Technical Elements of Style in Literature," T 318.
- Apr. 2 (Wed.)—"On a Certain Blindness in Human Beings," T 152. Study structure, methods of exposition, and content.
- Apr. 4 (Fri.)—Theme 9: Impromptu on a subject selected by the instructor.
 Outside of class make a thorough study of "The Sentence Analyzed," Chap. XI of RPB. An understanding of the principles here discussed is indispensable for correct punctuation and for flexibility and accuracy in the writing of sentences. Three hours of hard work may mean the difference between an unsuccessful and a successful termination of your Rhetoric 1 course. The lists of different kinds of connectives should be memorized, so that you can instantly detect different kinds of clauses. The student should note in advance the written test for April 25.
- Apr. 7 (Mon.)—RPB 247-257: Punctuation of Coördinated Elements.
- Apr. 9 (Wed.)—RPB 257-266: Punctuation of Interpolated Elements. Also read "The Art of Style," T 336. This essay is assigned not particularly for its bearing on punctuation, but because of its good advice about style in general.
- Apr. 11 (Fri.)—Theme 10, as assigned by the instructor. Also study RPB 266-280: Various Conventions of Punctuation and Punctuation an Art.
- Apr. 14 (Mon.)—"The Principle of Vision," T 357. Also study RPB 281-295: Relation and Reference.
- Apr. 16 (Wed.)—RPB 296-319: Organization of the Sentence. Also study "The Secret of Style," T 363.
- Apr. 23 (Wed.)—RPB 319-329: Sentence Emphasis. Apply carefully the principles of emphasis to the selections on pages 324-329 of RPB.

- Apr. 25 (Fri.)—Theme 11: A written test on RPB 228-329. Both content and form will be considered in the rating of the papers.
- Apr. 28 (Mon.)—"Of Studies," T 4 and "The Devastation of the Carnatic by Hyder Ali," T 18: A contrast in styles. Study the sentences.
- Apr. 30 (Wed.)—Theme 12. Unusual care should be taken in the punctuation and sentence construction. In class the word lists, RPB 340-367, will be discussed as arranged for by the instructor.
- May 2 (Fri.)—RPB 371-379: Effective Diction: Apply the principles discussed to the Introduction of "The Crown of Wild Olive," T 60.
- May 5 (Mon.)—"The Lantern-Bearers," T 122. Study the diction.
- May 7 (Wed.)—Theme 13. The organization, sentence structure, and diction of these final themes of the semester should be as perfect as the student can make them.
- May 9 (Fri.)—"Joan of Arc," T 26 and "Charlotte Corday and Marat," T 54. Study the diction.
- May 12 (Mon.)—Theme 14: Impromptu. Study carefully "The Diction of Poetry versus Poetic Diction," T 348.
- May 14 (Wed.)—The essays of Addison and Goldsmith, T 215-234. Study the sentences and diction.
- May 16 (Fri.)—Theme 15.
- May 19 (Mon.)—Essays of Charles Lamb, T 234-269.
- May 21 (Wed.)—"Aes Triplex," T 113, "On Living to One's-self," T 270, and "A Mississippi Bubble," T 292.
- May 23 (Fri.)—Theme 16.



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